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THE MAGAZINE OF  
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AND INFORMATION

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# record research

65 GRAND AVENUE, BROOKLYN, N. Y., U.S.A. 11205

COLUMBIA RECORD

RU 19100 IA

PRELIMINARY  
RESEARCH

## COLUMBIA ACOUSTIC MATRIX SERIES

Columbia 19100 Matrix series (cont'd) (see page 8)

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TEST RECORD**

THIS RECORD IS NOT FOR SALE

**EACH AND EV'RY NIGHT**  
(Words and Music by Bob Cook and Ernie Burnett)

**ARQUE DICKERSON  
And His Honeydippers**  
Vocal By Ray Cully  
(Co. 1949)

\*\*Continuing  
BLUES RESEARCH  
Additions and  
DETROIT labels  
Addenda \*\*\*\*\*  
(see page 10)



MAURICE  
CHEVALIER

Maurice Chevalier Discography - Part 3 -  
Post Hollywood HMV's (see page 6)

**REKORDO  
REKORDS**

DANON RECORD CO.  
116 W. 39th STREET  
NEW YORK

Pre-Grooved Zinc Discs (see page 12)

## REKORDO REKORDING RECKORD

Sing Into Your Own Phonograph  
Then Play Your Own Song—

**Victrola**

Owens & Beers  
INCORPORATED

**Don Pasquale—Overture—Part 1**  
(Donizetti)  
Toscanini  
and La Scala Orchestra  
66030

VICTOR TALKING MACHINE CO. Camden, N.J.  
MADE IN U.S.A. PAT. NO. 1,739,316, DATED SEPTEMBER 22, 1929. NO. 778,976, DATED JANUARY 3, 1905. NO. 1,896,059, DATED AUGUST 11, 1908.

Toscanini

### STINE

on 10-in. list price \$1.25  
in tempo, set among  
harmonies, a little star-  
lesta notes being heard  
voice. Nothing in de-  
may hope to set forth the  
of the voice itself—the  
direct and simple, being  
ed upon accents so deep and  
ndid that even the ear accus-  
omed to a life of music must thrill  
to hear. This is indeed a monu-  
mental record.

### TOSCANINI AND LA SCALA ORCHESTRA

66030 Don Pasquale—Overture—Part 1  
66031 Don Pasquale—Overture—Part 2  
A couple of months ago, Lucrezia Bori and Giuseppe De Luca romped like a pair of children through the closing scene in the first act of "Don Pasquale," where two young persons lay down one of the best practical jokes in opera. These two ten-inch records will match the two made by these artists, for the overture is as free from hard-thinking, headachy music writing as

Donizetti 10-in. list price \$1.25  
Donizetti 10-in. list price \$1.25  
the remainder of the work. Though separately each is interesting, with plenty of light melody, both of course are necessary to complete the overture. Toscanini and his men play with the sprightliness they demand—which, in an old-fashioned Italian overture, can be a good deal. There are no dramatics; all is pure, spontaneous melody, calling for no explanation whatever.

Always use the Tungs-tone Stylus in playing Victor Records.

TOSCANINI's First Recordings (see page 7)

**Capitol  
AMERICANA**

122901

**NEVER TRUST A WOMAN**  
And His Western Caravan  
TEX WILLIAMS  
40054



## TEX WILLIAMS

And His Western Caravan

### 'NEVER TRUST A WOMAN'

Smart patter by Tex and Trio

Flipover:  
'WHAT IT MEANS  
TO BE BLUE'

CAPITOL RECORD No. 40054



CAPITOL RECORDS 'AMERICANA' 40000 78 rpm series (see page 4)

(from April 1922 'New' Victor Records catalog)



# DIGGIN' THE GROOVES BOB DAVENPORT

Some items have been received from Silver Swan. I'm certain you'll want to know about, leading off with LP 1001, "ST. LOUIS BLUES", The Boswell Sisters. This one embraces that period between 1930 and 1935 when this was THE top singing group on radio and records (the act broke up in 1936 when Martha and Vet retired after their marriages.)

The girls grew up in New Orleans, and the flavor of jazz is in most of their arrangements, many of which were made by Sister Connie. (It's CONNIE now, but back then it was still Connie!). Some of the items included here are "HEEBIE JEEBIES", "DINAH", "SHUFFLE OFF TO BUFFALO", "WE'RE IN THE MONEY", and others, including two solo efforts by Connie.

Silver Swan LP 1002 gives us the opportunity to revisit the zanie one, the one and only... SPIKE JONES! On this one Spike and all of the City Slickers (including Doodles Weaver, George Rock, Freddy Morgan and Del Porter) go to town on such numbers as "DANCE OF THE HOURS", "YAAKA HULA HICKEY DULA", "THE MAN ON THE FLYING TRAPEZE", "OH! BY JINGO" and others. Not much information on the back of the jacket about these numbers, but there is a classic group picture of the boys.

Item number three from Silver Swan is actually on House of Ragtime label (HR 1001), and it's called the Banjo Specialists, and these are Ed Erickson, Randy Morris and W. R. Chester. Of course this is NOT a reissue, but for all of our readers who enjoy good banjo pickin', then this is for you. --- By the way, you might have a time finding these three items in your local store, and if you do, then write directly to them at P. O. Box 2192, Van Nuys, Cal. 91401, where you can order direct at \$5.98 per LP, plus 50¢ postage each LP.

Now to get on to reviewing another package from the people at Pelican. There's a total of Nine, and I'm certain that space will only allow me to go over each item very briefly:

LP 110 "MOONLIGHT AND ROSES", John McCormack: It's amazing it's taken this long for a reissue LP by this great artist from the past. The numbers here span the years from 1911-1930.

LP 131 "SMILIN' THROUGH", Richard Tauber: Another fine artist long overdue with a reissue LP. This one spans a much longer period than the one above, from 1927-1946, including the last commercial recording "THERE IS NO END" recorded in 1943. (He died in 1948).

LP 141 "PRISONER OF LOVE", Russ Columbo: It's always amazed me that during a career spanning the years from 1923 until his death on Sept. 2, 1934, that his recording output was so small. And so it's no surprise that most of the items here have been around before on LP. But, "MAKE LOVE THE KING", "LOST IN A CROWD", "MY LOVE", and a couple of others may very well be making their first appearance. I really don't care! --- I enjoyed listening to this super sound all over again!

LP 108: "SUSPENSE": This one features two complete radio dramas of this great old radio show, one starring Gloria Swanson, the other, Ronald Coleman.

LP 125: "THE JAZZ SINGER", starring Al Jolson. Another original radio broadcast from the year of 1947, with half a dozen songs by Al along with the play.

LP 113: "THE WHISTLER". Two more complete radio dramas, one from 1943, the other from 1945, and all part of the golden age of Radio.

LP 140: "LOST HORIZON", starring Ronald Coleman in the role he created on the screen. This classic James Hilton story is narrated by Cecil B. DeMille, and will enable you to sit back in your chairs, close your eyes, and through the magic of a radio drama on a reissue LP, be transported to Shangri-La!

LP 139: "MERTON OF THE MOVIES", starring those two darlings of the MGM lot, Judy Garland and Mickey Rooney in some good old fashioned, hokey fun. This was broadcast in 1941.

LP 143: "SWEETHEARTS", Jeanette MacDonald and Nelson Eddy, recreating their movie roles on one side, with side two being devoted to some fine solo's by these two super stars of the 30's.

And now, some exciting news from RCA! --- I had some advance word that these items, along with some others yet to come, would be released in October, and I must confess I was getting impatient to see and hear these four, double LP sets. But let's skip all the preamble, and get right into the nitty gritty. OK?

Lead Item: Bluebird AXM 2-5511, "THE COMPLETE FATS WALLER, Vol. I, 1934-1935": A lot of the old favorites are here, of course. Plus some duet takes on such numbers as "I'm A Hundred Per Cent For You", "Baby Brown", "I Ain't Got Nobody", and "Whose Honey Are You". I just don't see how anyone could NOT enjoy the artistry and the humor of this man, and it's all here. And, it's interesting to note that the LP notes are written by Joey Nash, of Richard Himber fame. But more of him later!

Next, Bluebird AXM 2-5512, "THE COMPLETE GLENN MILLER, Vol. I, 1938-1939". All of these tunes were originally released on Bluebird 78, and there are a couple that I had forgotten all about, and even if you have those big Miller sets of broadcast dates I'm sure you'll want to add this to the collection. By the way, there's a rare Beneke appearance on "BY THE WATERS OF MINNETONKA" playing clarinet: and he and Glenn are featured heavily in solo spots on tenor sax and trombone.

Bluebird AXM 2-5515 is "THE COMPLETE BENNY GOODMAN, Vol. II, 1935-1936". All the super Goodman Sidemen are present here, plus the lovely Helen Ward for warbling chores, all from the Victor 25000 series. This one will certainly help round out your BG collection, and I think it's a gas hearing Benny from this period.

continued on page

# DISCO-ING IN GEORGE BLACKER

## NEVER KNOCK A GREY GULL B-SIDE!

I have long had a thing about Grey Gull records, especially the electrical releases from late 1928 to the end of the company's existence. The renditions were generally very good, often with good jazz solo work here and there, and the recording quality was by then much improved over the company's earlier electrics, which sounded as if they'd come out of Marsh Labs on a bad day. Marsh had a lot of bad days, too.

The thing that particularly intrigued me about these records was the B-side filler tunes. Nearly all of them, it seems, were written by the musicians who played in the studio orchestras. These tunes were bought outright by the company, who were able thereby to avoid paying royalties on them. When you're selling records for as little as 11¢ each, you've got to cut plenty of corners! It soon became apparent to me that, listenable as many of those Grey Gull records were, the B-sides were often much better than the pop hits they backed up; hence my schtick phrase.

It is already known that many of these B-side renditions are excellent jazz. Perhaps the most notorious is "In Harlem's Araby" (GG 1804, Radiex 931, etc.), on which Mike Mosiello's horn was so long mistaken for King Oliver's. Oliver or not, it's still a great side! There are other jazz numbers of comparable interest, but this one is probably the best known.

I intend here to discuss some of the non-jazz B-sides that have come my way, and attracted my attention, so you can watch for them yourselves, if you want to. Let's go through some of the regular dance series to begin, after which we'll take up a few issues from other odd numerical blocks.

In numerical sequence, we start with Van Dyke 71738. The A-side, "Singin' in the Rain" has a brief trumpet solo that gives it at least a bit of jazz flavor, but the B-side, "Sleeping Birds", is just an enjoyable melody. Andy Sannella wrote it, and it's a tasty morsel, taken at moderate tempo. Another Sannella composition, "Good Girl", graces the reverse side of Van Dyke 71741. This one is up-tempo, and very tuneful. The A-side of this one is "Sleepy Valley", a waltz ballad from the movie "The Rainbow Man". My verdict on that one: forget it. I have two sides by one Rudy Baum and his Orchestra on Van Dyke 71765 ("I'm A-Coming, Georgia") and 71769 ("A Little Lady"). If the session that produced those two titles also resulted in a third one, I have yet to find it. If it's as good as the two I have already, I'll be watching for it. To all appearances, Rudy Baum was a real person, not just some A & R man's pseudonym: he is credited as collaborator in the composer credits for both sides, along with Peter van Steeden and Geoffrey Clarkson.

On Van Dyke 71777, it's about an equal choice between the A and B sides, as far as musical interest goes. Vincent Lopez and his Orchestra do a swinging job on "Piccolo Pete" on side A; the rendition includes about the only hot piccolo solo I've ever heard anywhere. Side B, by the Oriental Dance Troupe, is a ballad called "Chinese Rose". Not one of the best of these B-sides, but worth a listen. "I Know Better Now", on side B of Van Dyke 71788, has amusing lyrics and is a nice melody; if it comes your way, give it a spin. A very funny depiction of the sophisticated hayseed in New York is given in "I'm Too Big for This Here Town", played by the Big Town Jazzers on Van Dyke 71796-B. This is almost certainly Fred Hall's band, so there are a few hot moments on it. Predictably, Arthur Fields does the vocal honors.

I got Van Dyke 71801 from a fellow collector who was misled by the label credit, and let me have it in his disillusionment. "Absolutely Marvelous", played by the Collegiate Jazzers, is pretty nearly that, in my opinion. No jazz interest, but a very nice tune. "Adeline", a Mike Mosiello composition on Van Dyke 81821-B, swings very enjoyably and is of some slight jazz interest. Another Mosiello tune is "Sweet Henry", on Van Dyke 81822: not bad at all, but there are solo passages on the reverse side ("What Do I Care?") that make that side worth listening to as well. When I saw the orchestra credit on Van Dyke 81829-B, I decided I'd have to get it, if only for the name: Piccadilly Nut Crackers. As it turned out, the tune itself, "Needin' You" by Andy Sannella, was a good one. The A-side of this is a tasty version of "Happy Days Are Here Again"; both well worth hearing. And side B of Van Dyke 81855, if anyone is interested, would be an ideal theme song for a morning disc jockey's show. It's called "Heads Up", and is quite a rouser.

So much for issues in the GG/Van Dyke dance and orchestral series. The rest of the records I want to call to your attention are either from other numerical blocks or other labels. If you ever find a copy of Van Dyke 7804 in a pile, grab it for the sake of its B-side, "Thinking of You Always", written by Mike Mosiello and played by the Bar Harbor Orchestra. Mike takes a brief muted solo that is almost worth the price of admission. On Madison, I recommend these three as good listening of a non-jazz but foot-tapping nature: "Talking Picture Lou" (5058-B), "Longing for You" (5070-B) and "Just Once More" (6013-B). The A-side of this latter, "Tie A Little String Around Your Finger", is well done, too. I might mention that "Talking Picture Lou" was also issued on Van Dyke 913B. My copy is an alternate take to the Madison, and shows on the label the true master number, which is 3781B, the Madison appears to be take A, there being no letter after the master number.

I haven't acquired a very great number of the Grey Gull vocal solo sides on the 2000's series -- not as many as I have of the dance band things -- but there's one that I think deserves special mention. I allude to Van Dyke 72522, whose A-side is "Singin' in the Bathtub" by Glory Clarke, who is recognizably Vaughn de Leath under one of her various pseudonyms. The B-side is a nice ballad, "With You Beside Me", sung by one Phil Jones, whoever he was. And I was also lucky

continued on page



## "DIGGIN' THE GROOVES" (cont'd)

Lastly, we have Bluebird AXM 2-5520, and if you're really paying attention you'll discover that I've been reviewing these in numerical order, and so I won't risk offending anyone who prefers the first three items by saying I've saved the best for last. But I WILL say that for me it was an exciting part of the release, and an item long overdue! --- This one is "RICHARD HIMBER & HIS RITZ-CARLTON HOTEL ORCH., featuring Joey Nash, 1934-1935". These are a combination of Old Bluebird and Victor 78's, and such names as Artie Shaw, Benny Goodman, Tommy Dorsey, Lou Raderman are in evidence on some of these numbers; and then there is that super happy marriage (in sound anyway) of Vocalist Joey Nash and the Humber Band. By the way, Joey's turning into quite a writer! He did the LP notes also! Of special interest here is the inclusion of a tune called "It's Psychological", which Al Bowlly "cut" in England, but was never released because of the lyrics.

It's difficult for me to find the words to show MY appreciation and thanks to Frank Driggs and his staff for a super job on this reissue program, with a hope that it'll continue ... and I hope you'll help support it!

- comments to Bob Davenport. P. O. Box 3537, San Rafael, Calif. 94902.

## DISCO-ING IN--- (cont'd)

enough to find, some time ago, one of the original recordings of Harrison Smith's song "That's Like It Oughta Be", by Sammy Cloud on Van Dyke 72512-B.

I'd said at the beginning that I wouldn't discuss any of the jazz sides that came out on Grey Gull and its associated labels, but in the course of digging out records for this column, I came across one that is not in Rust's work, and may be worth mentioning, in case anyone is lucky enough to find it somewhere. If you ever find a copy of Madison 1620 while junking, don't pass it up. You can safely ignore the A side, a thoroughly commercial rendition of "It Made Me Happy When You Made Me Cry"; it would probably appeal only to a confirmed masochist. But the B-side is priceless. It's called "Pepper Blues", played by the Universal Dance Orchestra, and it swings from beginning to end. Pure fun, and irresistible! If you don't dig that side, you're fit only for strategems and spoils, and should be expelled immediately from the Discographical Chowder, Marching and Boy Flower Arrangers' Society.

The moral of the foregoing should be obvious: if you come across piles of Grey Gull, Madison or Van Dyke records, don't reject 'em out of hand. You may be passing up some great listening!

- comments to George Blacker, 48 Foote Street, Cheshire, Conn. 06410

Coming attraction! "Black Patti" Research

# Cant You Wait till You Get Home?



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 Jaxon. Piano Acc. by Blanche  
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**8033—I Like That Thing  
Freakish Papa**  
 Sung by Elinora Johnson, Flape  
 Acc. by Denton Overstreet

Blues  
RESEARCH

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Capitol Records, Inc., Hollywood, Calif.

## The CAPITOL 'AMERICANA' 40000 SERIES

One of the finest group of 78 rpms to come from Capitol Records was their 40000 'Americana' numerical which featured Folk-Western, Blues, Gospel and Jazz. The series was introduced in July of 1947. The following research comes from Billboard, Capitol dealer lists and Capitol's own "Capitol News" magazine.

Introduction of a major new label for Western, hill-billy and blues, plus addition of an international division and signing of still more new artists highlighted the fifth anniversary year of Capitol platters. The new label, Capitol Americana, was introduced in July, with 12 new artists added to augment Capitol's new rustic and race roster. The international division was added earlier in the spring, headed by Sandor Porger, who previously had been with Columbia for 28 years. New names on the Capitol label included Joe Alexander, Ernie Filice, Benny Goodman, Red Ingle, Smilin' Ed McConnell, Philharmonic Trio, Chu Reyes, St. Paul's Church Choir, Freddie Stewart, Nellie Lutcher and other specialized Americana label artists. Capitol transcriptions completed its first year's operation with nearly 250 subscriber stations. Seventy new numbers were added to the library per month. Production problems were smoothed out in the Capitol set-up, with a complete remodeling of its California plant and installation of new equipment in its other manufacturing centers. Distribution pictures improved in the past year, with nine new Capitol-owned branches raising the total nationally to 30. New executive offices were also opened in New York. Execs of the firm are Johnny Mercer, prexy; Buddy DeSylva, chairman of the board; Glenn Wallichs, executive v.-p.; Floyd Bit-taker, v.-p. and general sales manager, and R. C. Mar-quardt, v.-p.

His lyrics rock 'em out of the saddle!

**TEX WILLIAMS**  
And His Western Caravan

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Vocal by Tex Williams and Trio

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Vocal by Tex Williams

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	ROUNDUP POLKA—Tex Williams and His Western Caravan; Vocal, Tex Williams	
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	THE LADY'S IN LOVE WITH YOU—Nellie Lutcher and Her Rhythm	
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	ALL ALONE BLUES—Sonny Terry (blues vocal with harmonica and rhythm)	
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	TWO TIME LOSER—Uncle Henry's Original Kentucky Mountaineers; Vocal, The Coonhunter	
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	STORMY HEART—Larry Cassidy (old time singing with String Band)	
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	I'M SICK AND TIRED OF YOU, LITTLE DARLIN'—Merle Travis with Cowboy Band	
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	SINCE I'VE BEEN WITH YOU—Julia Lee and Her Boy Friends	
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	THERE'S ALL KINDS OF WOMEN—"Little David" Wheaton; Vocal with guitar and drums	
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	I'M DYING A SINNER'S DEATH—Pappy "Cube" Beaver; Blues Vocal with String Band	
40 011	WHERE THE SOUL NEVER DIES—Burchfield Brothers; Vocal duet with mandolin and guitar	40 011
	DRIFTING TOO FAR FROM THE SHORE—Burchfield Brothers; Vocal duet with mandolin and guitar	

40 012	THIS TROUBLED MIND O' MINE—Jack Guthrie and His Oklahomans	40 012
	I'M BUILDING A STAIRWAY TO HEAVEN—Jack Guthrie and His Oklahomans	
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	T-N-TEASING ME—Cliffie Stone and His Barn Dance Band; Vocal, Cliffie Stone	
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40 015	YOU MUST COME IN AT THE DOOR—Oak Ridge Quartet with Wally Fowler	40 015
	TEN COMMANDMENTS—Oak Ridge Quartet with Wally Fowler	
40 016	I HEAR YOU TALKIN'—Jimmy Wakely with Cowboy Band; Vocal, Jimmy Wakely and Trio	40 016
	SONG OF THE SIERRAS—Jimmy Wakely with Cowboy Band; Vocal, Jimmy Wakely	
40 017	HE'S A REAL GONE GUY—Nellie Lutcher and Her Rhythm; Vocal, Nellie Lutcher	40-017
	LET ME LOVE YOU TONIGHT—Nellie Lutcher and Her Rhythm; Vocal, Nellie Lutcher	
40 018	I'M SO GLAD JESUS LIFTED ME—The St. Paul Church Choir of Los Angeles; J. Earl Hines, Director and Soloist	40 018
	GOD BE WITH YOU—The St. Paul Church Choir of Los Angeles; J. Earl Hines, Director and Soloist	
40 019	THIS LONELY WORLD—Larry Cassidy; Old Time Singing; String Band	40 019
	SITTIN' HERE ALONE FEELIN' BLUE—Larry Cassidy; Old Time Singing with String Band	
40 020	TOODLE-LOO MY DARLIN'—Tex Ritter with String Band; Vocal, Tex Ritter	40 020
	TEACH ME TO FORGET—Tex Ritter with String Band; Vocal, Tex Ritter	
40 021	WHY DO I LOVE YOU, OH WHY—Wesley Tuttle and His Texas Stars; Vocal, Wesley Tuttle	40 021
	IF YOU EVER NEED A FRIEND—Wesley Tuttle and His Texas Stars; Vocal, Wesley Tuttle	
40 022	HAPPY BLUES—The Hollywood Hucksters: Benny Goodman, clarinet; Red Norvo, xylophone; Benny Carter, alto; Charlie Shavers, trumpet; Dave Cavanaugh, tenor; Joe Koch, baritone; Jimmy Rowles, piano; Irving Ashby, guitar; Red Callender, bass; Lee Young, drums; Vocal Duet by Benny Goodman and Stan Kenton	40 022
	THEM THERE EYES—The Hollywood Hucksters: Benny Goodman, clarinet; Red Norvo, xylophone; Benny Carter, alto; Charlie Shavers, trumpet; Dave Cavanaugh, tenor; Joe Koch, baritone; Jimmy Rowles, piano; Irving Ashby, guitar; Red Callender, bass; Lee Young, drums	
40 023	CLING TO ME, BABY—Joe Alexander with Dave Cavanaugh's Music	40 023
	EVERYTHING YOU SAID CAME TRUE—Joe Alexander with Dave Cavanaugh's Music	
40 024	REMEMBER ME—Oklahoma Sweethearts; Vocal Duet with String Band	40 024
	I WON'T CARE (A Hundred Years From Now)—Oklahoma Sweethearts; Vocal Duet with String Band	
40 025	BLONDES, BRUNETTES AND RED HEADS—Karl and Harty; Vocal Duet with Guitar and Mandolin	40 025
	CHEATIN' WOMEN—Karl and Harty; Vocal Duet with Guitar and Mandolin	
40 026	FAT GAL—Merle Travis with Cowboy Band; Vocal, Merle Travis	40 026
	MERLE'S BOOGIE WOOGIE—Merle Travis with Cowboy Band; Vocal, Merle Travis	
40 027	UNLOCK THE DOOR—Wally Fowler and His Georgia Clodhoppers; Vocal, Wally Fowler	40 027
	IT'S TOO LATE FOR TEARS—Wally Fowler and His Georgia Clodhoppers; Vocal, Wally Fowler	
40 028	(Opportunity Knocks But Once) SNATCH AND GRAB IT—Julia Lee and Her Boy Friends: Julia Lee, vocal and piano; Dave Cavanaugh, tenor; Ernie Royal, trumpet; Jack Marshall, guitar; Harry Babasin, bass; Baby Lovett, drums	40 028
	I WAS WRONG—Julia Lee and Her Boy Friends: Julia Lee, vocal and piano; Red Norvo, xylophone; Benny Carter, alto; Vic Dickenson, trombone; Red Loring, cornet; Dave Cavanaugh, tenor; Jack Marshall, guitar; Red Callender, bass; Baby Lovett, drums	
40 029	AND I WANTS TO THANK YA—Geechie Smith and His Orchestra; Vocal, Geechie Smith	40 029
	WILD, MILD AND MELLOW—Geechie Smith and His Orchestra; Vocal, Geechie Smith	
40 030	COO SEE COO—Milo Twins; Vocal Duet with Guitars	40 030
	PRETTY MAMA BOOGIE—Milo Twins; Vocal Duet with Guitars and Harmonica	
40 031	THAT'S WHAT I LIKE ABOUT THE WEST—Tex Williams and His Western Caravan; Vocal, Tex Williams and Trio	40 031
	DOWNTOWN POKER CLUB—Tex Williams and His Western Caravan; Vocal, Tex Williams	
40 032	OKLAHOMA'S CALLING—Jack Guthrie and His Oklahomans; Vocal, Jack Guthrie	40 032
	PLEASE, OH PLEASE—Jack Guthrie and His Oklahomans; Vocal, Jack Guthrie	
40 033	YIELD NOT TO TEMPTATION—The St. Paul Church Choir of Los Angeles conducted by J. Earle Hines; Ruth Black, Soloist	40 033
	WE SURE DO NEED HIM NOW—The St. Paul Church Choir of Los Angeles conducted by J. Earle Hines	
40 034	TOO LONG BLUES—"Little David" Wheaton with Organ and Rhythm	40 034
	JUST ME AND YOU—"Little David" Wheaton with Piano and Rhythm	
40 035	AS LONG AS I LIVE—Pappy "Cube" Beaver; Vocal with String Band	40 035
	SOMEBODY SAID—Pappy "Cube" Beaver; Vocal with String Band	
40 036	I CAN'T GET MY FOOT OFF THE RAIL—Tex Ritter; Vocal, Tex Ritter	40 036
	DON'T MAKE ME SORRY—Tex Ritter; String Band; Vocal, Tex Ritter	
40 037	I KNOW IT'S WRONG—Wesley Tuttle with String Band; Vocal, Wesley Tuttle	40 037
	PLEASE BE LIKE YOUR DADDY—Wesley Tuttle with String Band; Vocal, Wesley Tuttle	
40 038	SWEET MARY BLUES—Leadbelly; Vocal with Guitar	40 038
	GRASSHOPPERS IN MY PILLOW—Leadbelly; Vocal with Guitar	
40 039	YOU OUGHTA BE IN PICTURES—Eddie Miller's Orchestra; Eddie Miller, tenor sax; Nappy Lamare, guitar; Pete Daily, cornet; Dave Cavanaugh, Bob Poland, Clint Neagley, reeds; Harry Babasin, bass; Tom Linehan, piano; Frank Carlson, drums	40 039
	MUSKRAT RAMBLE—Eddie Miller's Orchestra; Eddie Miller, tenor sax; Nappy Lamare, guitar; Matty Matlock, clarinet; Irvin Verret, trombone; Wingy Manone, trumpet; Stan Wrightsman, piano; Budd Hatch, bass; Ray Bauduc, drums.	
40 040	I CAN'T KEEP THE TEARS OUT OF MY EYES—Jimmy Wakely with Cowboy Band; Vocal, Jimmy Wakely	40 040
	HERE TODAY AND GONE TOMORROW—Jimmy Wakely with Cowboy Band; Vocal, Jimmy Wakely and Trio	
40 041	DON'T DO IT DARLIN'—Cliffie Stone and His Barn Dance Band; Vocal, Sonny Kirk and Trio	40 041
	B-ONE BABY—Cliffie Stone and His Barn Dance Band; Vocal, Cliffie Stone	



40 042	YOU BETTER WATCH YOURSELF, BUB—Nellie Lutcher and Her Rhythm; Vocal, Nellie Lutcher	40 042
	MY MOTHER'S EYES—Nellie Lutcher and Her Rhythm; Vocal, Nellie Lutcher	
40 043	WORRIED MAN BLUES—Sonny Terry; Blues Vocal with harmonica and rhythm	40 043
	LEAVIN' BLUES—Sonny Terry; Blues Vocal with harmonica and rhythm	
40 044	PRETTY THING—Karl and Harty; Vocal Duet with guitar and mandolin	40 044
	TRUE LOVE—Karl and Harty; Vocal Duet with guitar and mandolin	
40 045	WASTIN' MY TIME ON YOU—Wally Fowler and His Georgia Clodhoppers; Vocal, Wally Fowler	40 045
	I'LL BE WAITING AT THE GATE—Wally Fowler and His Georgia Clodhoppers; Vocal, Wally Fowler	
40 046	JUDY—Eddie Kirk with String Band; Vocal, Eddie Kirk	40 046
	MEMORIES ARE MY SOUVENIRS—Eddie Kirk with String Band; Vocal, Eddie Kirk	
40 047	NACASAKI—Jesse Price and His Blues Band; Vocal, Jesse Price	40 047
	JUMP IT WITH A SHUFFLE—Jesse Price and His Blues Band; Vocal, Jesse Price	
40 048	PRELUDE TO A KISS—Benny Carter and His Orchestra; Alto Sax Solo, Benny Carter	40 048
	I CAN'T ESCAPE FROM YOU—Benny Carter and His Orchestra	
40 049	DOWN TOWN BOOGIE—Milo Twins; Vocal Duet with guitars and harmonica	40 049
	BRUSHY MOUNTAIN—Milo Twins; Vocal Duet with guitars	
40 050	I LIKE MY CHICKEN FRYIN' SIZE—Merle Travis with Cowboy Band	40 050
	FOLLOW THRU—Merle Travis with Cowboy Band	
40 051	I'M THE LONESOMEST GAL IN TOWN—Kay Starr with Orchestra conducted by Dave Cavanaugh	40 051
	SHARE CROPPIN' BLUES—Kay Starr with Orchestra conducted by Dave Cavanaugh	
40 052	STRATO-CRUISER—Joe Lutcher's Jump Band; Featuring Tenor Saxophone Solo by Bill Ellis	40 052
	SUNDAY BLUES—Joe Lutcher's Jump Band; Featuring Vocal and Alto Saxophone Solo by Joe Lutcher	
40 053	THE TIES THAT BIND HAVE BEEN BROKEN—Oklahoma Sweethearts with String Band	40 053
	WHEN YOU'RE OUT CHEATING WITH SOMEBODY ELSE—Oklahoma Sweethearts with String Band	
40 054	NEVER TRUST A WOMAN—Tex Williams and His Western Caravan; Vocal, Tex Williams and Trio	40 054
	WHAT IT MEANS TO BE BLUE—Tex Williams and His Western Caravan; Vocal, Tex Williams	
40 055	FOR YOU—Joe Alexander with Dave Cavanaugh's Music; Vocal, Joe Alexander and Vocal Group	40 055
	I'M A THREE-TIME LOSER (With a Two-Time Gal)—Joe Alexander with Dave Cavanaugh's Music; Vocal, Joe Alexander Featuring Alto Sax by Benny Carter	
40 056	MY SIN—Julia Lee and Her Boy Friends: Julia Lee, vocal and piano; Red Norvo, xylophone; Benny Carter, alto; Vic Dickenson, trombone; Red Loring, cornet; Dave Cavanaugh, tenor; Jack Marshall, guitar; Red Callender, bass; Baby Lovett, drums	40 056
	DOUBTFUL BLUES—Julia Lee and Her Boy Friends: Julia Lee, vocal and piano; Red Norvo, xylophone; Benny Carter, alto; Vic Dickenson, trombone; Bobby Sherwood, trumpet; Red Callender, bass; Dave Cavanaugh, tenor; Jack Marshall, guitar; Baby Lovett, drums	
40 057	I'VE IN HIS CARE—Oak Ridge Quartet with Wally Fowler	40 057
	AIN'T GWINE TO STUDY WAR NO MORE—Oak Ridge Quartet with Wally Fowler	
40 058	THAT WILD AND WICKED LOOK IN YOUR EYE—Larry Cassidy with String Band	40 058
	SAVE THE ALCOHOL—Larry Cassidy with String Band	
40 059	SWEETHEARTS ON PARADE—Jimmy Wakely; Vocal with Cowboy Band	40 059
	WHERE THE MOON PLAYS PEEKABOO (Back Of The Hills)—Jimmy Wakely; Vocal with Cowboy Band	
40 060	RIDING THE OLD DONNER TRAIL—Jerry Colonna and His San Fernando Valley Pals; Vocal, Jerry Colonna and Trio	40 060
	HONKEY LITTLE DONKEY—Jerry Colonna and His San Fernando Valley Pals; Jerry Colonna and Trio	
40 061	SCREAMIN' AND CRYIN' BLUES—Sonny Terry, vocal and harmonica; Brownie McGhee, guitar; Baby Dodds, drums	40 061
	RIFF AND HARMONICA JUMP—Sonny Terry, vocal and harmonica; Brownie McGhee, guitar; Baby Dodds, drums	
40 062	LITTLE BY LITTLE—Red Nichols and His Pennies: Red Nichols, cornet; Heinie Beau, clarinet; Don Lodice, tenor; Earl Sturgis, piano; Gene Englund, bass; Frank Carlson, drums	40 062
	WHEN YOU WISH UPON A STAR—Red Nichols and His Pennies: Red Nichols, cornet; Heinie Beau, clarinet; Herbie Haymer, tenor; Paul Leu, piano; Thurman Teague, bass; Rollie Culver, drums	
40 063	DO YOU OR DON'T YOU LOVE ME?—Nellie Lutcher and Her Rhythm; Vocal, Nellie Lutcher	40 063
	THE SONG IS ENDED (But The Melody Lingers On)—Nellie Lutcher and Her Rhythm; Vocal, Nellie Lutcher	
40 064	RED WHITE AND BLUE (Over You)—Cliffie Stone and His Barn Dance Band; Vocal, Cliffie Stone	40 064
	WATCH IT, NEIGHBOR—Cliffie Stone and His Barn Dance Band; Vocal, Cliffie Stone and Trio	
40 065	HUMPTY DUMPTY HEART—Hank Thompson and His Brazos Valley Boys; Vocal, Hank Thompson	40 065
	TODAY—Hank Thompson and His Brazos Valley Boys; Vocal, Hank Thompson	
40 066	THEN I'LL BE TIRED OF YOU—Kay Starr; Dave Cavanaugh's Music	40 066
	WAS THAT THE HUMAN THING TO DO?—Kay Starr with Dave Cavanaugh's Music	
40 067	DON'T MIX WHISKEY WITH WOMEN—Karl and Harty; Vocal Duet with guitar and mandolin	40 067
	YOU COOKED YOUR GOOSE WITH ME—Karl and Harty; Vocal Duet with guitar and mandolin	
40 068	CRAZY BLUES—The Original Arthur Smith and His Dixie-Liners; Vocal, Arthur Smith	40 068
	ORANGE BLOSSOM SPECIAL—The Original Arthur Smith and His Dixie-Liners; Vocal, and Fiddle Solo, Arthur Smith	
40 069	THOSE DARK CLOUDS DON'T BOTHER ME—Eddie Kirk	40 069
	SAD AND BLUE—Eddie Kirk	
40 070	A BRIDAL BOUQUET—Oklahoma Sweethearts	40 070
	HAVE YOU EVER BEEN LONELY (HAVE YOU EVER BEEN BLUE)—Oklahoma Sweethearts	
40 071	BEBOP BLUES—Joe Lutcher's Jump Band; Vocal by Joe Lutcher	40 071
	SHUFFLE WOOGIE—Joe Lutcher's Jump Band	
40 072	INFORMATION PLEASE—Merle Travis	40 072
	THE DEVIL TO PAY—Merle Travis	

to be continued

# MEMORABILIA SOURCE SPOTS

WALTER C. ALLEN

Part 5 (cont'd from issue 135/6)

In the last 15 years WCA heavily fortified his research with an awe-inspiring collection of memorabilia which he exhumed from the general music publications which also included the black newspapers and periodicals of the 20s. He began spreading this information as he did the results of his research statistics and interviews - and everybody was richer for it. We have tokens of this invaluable memorabilia which WCA passed on to us, which we have alphabetized and present here in RR.

## EVERETT ROBBINS band

Blue Chip, Milwaukee

in band: Bennie Fields, William Hoy, William Newton, Richard Larkin, Eddie Vincent, Ira Walker.

CHI. DEFENDER, Jan. 3, 1925.

(Note: several of these men appear on photo in RECORD RESEARCH article.)

There is a photo of him, alongside a phonograph, holding what it says is a recording of his band.

- BILLBOARD, June 16, 1924

## ROBINSON'S SYNCOPATORS

Los Angeles - Pantages theater

co - R. L. Dickerson

tbn - De Priest Wheeler

cl/ten - Andrew Brown; C-mel sax - David Jones;

alto sax - Eli Logan

pno - Ernest Prince; bjo - Charles Stamps

'sax' (sousaphone?) James Smith; d - Elroy Maxey (sic)

Ldr &amp; mgr - Prof Wilson Robinson

- in Tucker column, Chi. DEFENDER, Feb 23, 1924.

(Note: this is predecessor of Cotton Club Orch., Andy Preer orch, and The Missourians)

## ROSELAND

Oct. 13, 1926 - Jean Goldkette orch. opened opposite Fletcher Henderson at Roseland. "The huge ballroom was as jammed as a convention hall..."

Orch. World, II:2, 10/26, p. 8

Ken Macomber, special arranger for Jean Goldkette, Ross Gorman, Fletcher Henderson, et al., to make commercial arrangements for (Frederick?) Chilton, publishers.  
(loc. cit, p. 11)

ROSELAND - Dec. 1926 - Jan 1927 -

Al Herman present Seville Troubadours (accordion plus stringed instrs.) at Roseland.  
(Orch. World, II:3, 12/26, p 15)

Jean Goldkette to return to Roseland NY on Jan. 24, 1927.  
(Orch. World, II:4, 1/27, p 9)

Joe Herlihy (qv) orch 1 week at Roseland, "Last month"  
(O.W. II:5, 3/27, p. 13)

The Vampires (all-girl, incl. Leona Henderson, tp)  
(QV) at Roseland. (OW, II:5, p 12)

advts - Roseland - Fletcher Henderson, and Jacques Green orchs. (O.W. II:5, p 23)

to be continued



# MAURICE CHEVALIER

## Part 3 Post Hollywood Victor (HMV) 1935 to 1947

compiled by ANTHONY ROTANTE

A revision of Chevalier's Pathe Salaberts (RR133) is now in the works. Part 2 was to be allocated to Chevalier's Hollywood Victors but was by-passed owing to the excellent documentation in the Rust-Debus Entertainment Discography. In this issue Part 3 - Chevalier's post-Hollywood HMV period are listed. LP reissues were omitted for possible inclusion in a forthcoming LP listing. Again thanks to Chas. Delaunay and Brian Rust for their help.

Orch. Jo Bouillon HMV Paris, Oct. 1935  
OLA665 Quand Une Vicomte (2.40) K7587  
666 Dupont, Dubois, Durand 7586  
667 Un Tout Petite Peu\*\*\* 7587 K8590 Vi(C)150106  
668 Donnez Moi La Main # 7588 JK2100  
669 Prosper (Yop La Boum) # 7588 JK2100  
670 Ou Les Fabriques T'on + 7586 K8590

\*\*\*Prix Candide, 1936 #Casino de Paris Revue,  
+From "Les Mirlitons" Parade du Monde.

Studio Orch. Paris, April 10, 1936  
OLA1030 Le Bon Systeme # K7687  
1031 Je Vous Revois, madame # 7687  
1032 You Look So Sweet ++ K8440  
1033 Tzinga-Doodle Day ++ K8440

#Film--Avec Le Sourire ++Film--The Beloved Vagabond

Roger Desormier Orch. Feat. Jean Weiner, Piano Paris, Sept. 1936  
OLA1265 Mon Vieux Paris \* K7766 B4739  
1266 Le Chapeau de Zozo # 7767  
Il Cappello de Zozo VDP(It)HN1165  
1267 Ma Pomme \* 7767 B4739 B9000 Vi25-0093 VDisc 789  
La Mia Mela VDP(It)HN1165  
1268 Vous Valez Mieux Qu'un Sourire # 7766

#Film--Avec Le Sourire \*Film--L'Homme du Jour

Marcel Lattes Orch Paris, c. Feb. 1937  
OLA1353 Y'A du Bonheur Pour Tout Le Monde # K7816

Marcel Cariven Orch.  
OLA1354 Les Mots Qu'on Voudrais Dire # K7816 B4862  
#Film--Avec Le Sourire

Marcel Cariven Orch. Paris, Mar. 1937  
OLA1507 Y'A de La Joie K7844 K8591  
1508 Vous et Moi 7844  
1509  
1510 C'est Arrivee 7845  
1511 Si J'etais Papa 7845

OLA1591 Marylou K7846  
1592 C'est Mon Petit Doigt 7846  
Paris, Apr. 1937

OLA1684 Moi, Je Vous Le Dis \*\* K7887  
1685 L'Amour est Passe Pres de Vous \*\* 7887  
\*\*Revue-Casino de Paris--Paris En Joie

Marcel Cariven Orch. Paris, 1937/1938  
OLA2263 Dans Un Coin de Paname K8015  
2264 Ma Pamplémousse 8016  
2265 Jamais Ma Femme 8016  
2266 Les Moutons 8015

OLA2442 Avec Un Petit Mot Gentil K8074  
2443 La Java En Mineur 8074 JK2106  
Paris, Mid-1938

Marcel Cariven Orch. Paris, Nov. 1938  
OLA2812 Un P'tit Air K8210 JK2104  
2813 On Est Comme On Est 8209 JK2102 Vi(C)150146  
2814 Ah! Si Vous Connaissiez Ma Poule (3.10) 8210 K8591 B9000  
2815 La Petite Dame de L'Expo 8209 JK2102 Vi(C)150146

Marcel Cariven Orch. Paris, Nov. 1938  
OLA2822 Coeur En Chomage K8219 JK2105  
2823 Honore 8219 JK2105  
2824 Paulette 8220  
2825 Partout C'est L'amour 8220 JK2104  
From Casino de Paris Revue--Amours de Paris

Marcel Cariven Orch. Paris, Sept. 1939  
OLA3187 Mon Amour # K8398 JK2107 J013 Vi(C)150168 Vi26-7030  
3188 Ca C'est Passe UN Dimanche 8397 K8537 JK2109 J011 Vi(C)150161 Vi26-7031  
3189 Les Deux Moities du Monde 8416 JK2102 Vi(C)150169  
3190 Il Pleurait # (2.40) 8398 JK2107 J013 Vi(C)150168  
#Film---Pieges(Personal Column)

Marcel Cariven Orch. Paris, Oct. 1939  
OLA3210 Prenez Le Temps D'aimer K8416 JK2135 Vi(C)150169  
3211 Ca Fait d'excellentes Françaises (3.10) 8397 J011  
3212 Arthur 8415 K8592 JK2108 J014  
3213 Appelez-ca Comme Vous Voulez (2.50) 8407 K8537 JK2109 J0F70

Marcel Cariven Orch. Paris, Nov. 24, 1939  
OLA3218 Mimile (Un Gars de Menil- montant) K8407 JK2106 J0F44  
3219 Paris Sera Toujours Paris 8415 JK2108 J014 Vi26-7031

OLA3248 Une Brune, Une Blonde K8423 JK2135  
3429 Oui, Mais Les Plus Belles 8423 K8592

Marcel Pagnoul Orch. Paris, Oct. 24, 1941  
OLA3627 Notre Espoir K8539 JK502 J0F15  
3628 Toi, Toi, Toi (3.14) 8540 J0F15  
3629 Le Regiment de Jambes Louis XV 8540 JK501  
3630 La Choupetta 8539  
3631 Potpourri de Succes, Pt.1 8543 SG208  
3632 de M.C. Pt.2 8543 SG208  
3633 Idylle (12') L1082  
3634 Potpourri Pt.3 8544 SG209  
3635 Savez Vous Planter Les Choix (12') L1082

3640 Potpourri Pt.4 K8544 SG209  
3641 " Pt.5 8545 SG210  
3642 " Pt.6 8545 SG210

Marcel Cariven Orch. Paris, Dec. 1941  
OLA3656 La Chanson de Macon (3.10) K8546 J0F70  
3657 Ca Sent Si Bon La France 8546

Marcel Cariven Orch. Paris 1942  
OLA3842 Marche de Menilmontant K8575  
3843 La Polka de Barbus 8576  
3844 Pour Toi, Paris 8575  
3845 C'etait Un Chanteur de Charme 8576

From Casino de Paris Revue--Pour Toi, Paris  
3847 Ali-Ben Baba 8577  
3848 Loulou 8578  
3849 C'est Une Petite Mome 8577  
3850 A Barcelone 8578

Raymond Legrand Orch Paris, Nov. 1942  
OLA3905 La Symphonie des Semelles de Bois 8600 J0F34  
3906 C'est Comme Ca 8600 J0F27

Jacques Helian Orch. Paris, 1945  
OLA4335 Rien Qu'un Soir K8634  
4336 Les Rondons 8656  
4337 La Lecon de Piano 8630 K8700  
4338 Monotonie 8700  
4339 Au Paradis 8634  
4340 Jim, Jim, Jim 8656  
4341 Bon Soir, Messieurs, Dames 8657  
4342 Fleur de Paris 8657  
4343  
4344  
4345 Mandarinade 8690

Jacques Helian Orch. Paris, Apr. 21, 1947  
OLA4537 Une, Deux, Trois, Quatre K8699 DA4970  
4538  
4539  
4540 Marie Fait Si Bon Ca 8712  
4541 Quai de Bercy 8712 J0F44  
4542 Place Pigalle (2.47) 8699 DA4970 J0F18

Jacques Helian Orch.  
OLA4842 Je Vais Sur Mon Chemin K8791 J075  
4843 Pour Les Amants C'est Toujours Dimanche 8791 J075 Vi26-7030

Jacques Helian Orch  
Voc. Quint.--Les Voix de Rhythme  
LA5412 Soir de Fete K8895  
5413 La Cane du Canada 8951  
5414 Un P'tit Sourir, Mam'zelle 8951 J0F27  
5415 Priere 8895  
5416 Apres Tout 8894  
5417 Femmes de France 8894

No Details  
Le Tango du Nouveaux-Ne EP-EG239  
La Jardiniere de Paname EG239  
Sil Vous Plait Mademoiselle EG239  
Les Amoureux de Soixante Ans EG239

(To Be Continued)



# RAGGING the CLASSICS

JOHN SAM LEWIS

We welcome John Sam Lewis as a new RR columnist. As a prelude to his first article on Toscanini's La Scalas we print his introductory remarks which define his research direction.

"I think the classical column idea is great, but you should understand my limitations. If you've recognized a pattern coming from my bids over the years you've probably noticed that I'm interested in classical instrumental and orchestral recordings. The few times I go after a vocal recording it's either that the singer happens to be one of the few I like (Panzer, Thill, Tinayre, Plancon--the fact that all of these are Frenchmen is not coincidental, I suspect) or else the singer is accompanied by an interesting instrumentalist. I may be the only RR collector who bids on a Caruso because Mischa Elman is playing a violin obbligato on it! (I wish I knew which Carusos had the violin obbligato supplied by Xavier Cugat; Cugie may be the last surviving Caruso accompanist.)

I could offer the classical equivalent of Bob Davenport's fine pop and jazz reissue series, but those will have to be a bit smaller in number less inclusive than Davenport manages in order to work in the necessary information. For instance, the contents of a four- or five-record set like the Casals sets, the Szegedi, or the Rachmaninoffs.

The main thing of course is overcoming the supposition that most jazz collectors make that one version of a given classical piece is like any other version. With individuals like Kreisler, Rachmaninoff, and the like, nothing could be further from the truth: they would not play the same tune the same way twice any more than Louis Armstrong would. Later performers play like they had been stamped by the same cookie cutter, but not the great individualists like Kreisler and company. Fortunately, the recent instrumentalists are coming back to the idea that the performer ought to stamp his own personality on what he's playing.

Well, that's the kind of thing I'd like to do, if it sounds all right. I think I can keep enough backlog going to supply four or more issues a year, and it would be fun. How would RAGGIN' THE CLASSICS do for a title?"

## TOSCANINI'S FIRST RECORDS

Orchestral recording, especially in the U. S., lagged behind vocal and solo instrumental recording. Although short orchestral works, and movements from longer works, had been recorded in Europe since before 1910, orchestral recording did not begin in earnest in the U. S. until 1917 when Victor finally became convinced that recording a regularly constituted symphony orchestra, instead of a pick-up group, could be made a paying proposition. The repertoire usually recorded by orchestras in the years from 1917 to 1922 were ordinarily short works seldom extending beyond the limits of two twelve-inch sides. In contrast, by 1917 the German Odeon Company had already waxed two of Beethoven's Symphonies (performed by a pick-up orchestra and a conductor whose name is lost to us today), and as early as 1915 Odeon's chief German rival, Gramophone, had recorded the Beethoven Fifth Symphony with members of the Berlin Philharmonic conducted by the great Arthur Nikisch. Full length symphonies were not to be recorded in the U. S. until nearly the end of the acoustical period.

One famous European conductor who had remained aloof from recording until 1921 was Arturo Toscanini, but during the 1921-22 season Toscanini brought the La Scala Orchestra over for an American tour. Victor lost no time in adding his illustrious name to their list. Thus Toscanini made his first records.

The issued records totaled ten twelve inch, and six ten inch sides. At least some were issued in England on HMV. Most of the repertoire represented by the La Scala recordings were familiar parts of Toscanini's programs such as the final movements of two Beethoven Symphonies and the most familiar excerpts from Mendelssohn's A MIDSUMMER NIGHT'S DREAM. Others, however, were unusual. Toscanini waxed two then-living composers, his contemporaries, Pizzetti and Wolf-Ferrari, and the sixteenth-century Italian Galilei, in works the Italian conductor was never to record again. The complete list of issued recordings (the six ten-inches appearing first) are:

Pizzetti: The Quay of the Port of Famagusta	Vi	64952
Bizet: L'ARLESIENNE Suite No. 2--Farandole		64986
Bizet: Prelude to Act IV of CARMEN		64999
Donizetti: Overture to DON PASQUALE, Part One		66030
Donizetti: Overture to DON PASQUALE, Part Two		66031
Wolf-Ferrari: Overture to THE SECRET OF SUZANNE		66081
Mozart: Symphony No. 39--Third Movement		74668
Mozart: Symphony No. 39--Fourth Movement		74669
Galilei: Galliard		74672
Massenet: Fete Boheme, [No. 4] of SCENES PITTORESQUES		74725
Beethoven: Symphony No. 1--Finale/Berlioz: Hungarian March from THE DAMNATION OF FAUST		6300
Mendelssohn: A MIDSUMMER NIGHT'S DREAM--Scherzo/MND--Wedding March		6302
Beethoven: Symphony No. 5--Finale, Part One/Part Two		6304

Individual copies of these records are not scarce, but they do command fairly high prices anyway because of Toscanini's name and the fact that they are his first records. One dealer I know is still holding out for \$15.00 for the Mendelssohn, though he admits he's had no takers. The real difficulty is in assembling all thirteen disks in a single collection. A British dealer once offered the entire set in new condition for £ 75 or about \$182.50 at that time. Presumably someone paid the price since he has not offered it again.



Arturo Toscanini

*SIMPLY stated, Toscanini's ability and spirited personality may be attributed to his unparalleled musical knowledge, his unrelenting devotion to his work, an extraordinary ability to influence others to better performances than they are normally capable of giving, a prodigious memory, and a soaring spirit searching for perfection. And now . . . we give you a glimpse of the milestones in this great conductor's life so that you may better comprehend Toscanini the Man. His music . . . and his music alone . . . speaks for Toscanini the Musician.*



Toscanini's Birthplace

On March 25, 1867 Arturo Toscanini was born in Parma, Italy. He was the son of a poor tailor, who fought with Garibaldi against tyranny and oppression, and for that was jailed by the Italian Government. Toscanini's early years were spent amidst poverty and privation and it was only through the security of a free scholarship to the Conservatory that he was able to acquire the technical training indispensable to his career as a great musician.

In 1886 he joined an opera troupe, in the dual capacity of cellist and assistant to the chorus master, and this troupe toured Brazil. It was with this same company that Toscanini made his bow as a conductor in Rio de Janeiro on June 25, 1886.

The circumstances surrounding this debut were most unusual. The conductor of the company, Leopoldo Miguez, showed such ineptness that the entire company was incensed against him. On arriving in Rio de Janeiro, he suddenly announced his resignation only a few days prior to a scheduled new performance.

The assistant conductor, Superti, was called upon to substitute at this performance, but the Brazilian audience, naturally partial to their native son, met his ascension to the podium with a wave of hisses, cat-calls, and boos. It was impossible for him to begin the performance.

In the midst of this turmoil and confusion the director of the company had to seek another substitute. At the height of the pandemonium, one of the members of the chorus spied Toscanini and shouted, "He can save us! He knows the entire score by heart." Realization of this fact suddenly dawned

upon the group and they beseeched him to fill the breach.

The audience was preparing to leave the theatre, when Toscanini, a boy of nineteen, leaped to the podium and gave the signal for the attack. Only a few bars were necessary to silence the audience, and by the middle of the prelude every bit of animosity had been quelled. With the score closed before him, Toscanini drew from the orchestra superb music, and his first appearance as a conductor resulted in a triumphant performance.

On December 26, 1898 Toscanini was appointed chief conductor and artistic director of La Scala. His accomplishments in this post have become musical history.

He broke down the traditional practices, both of performers and Italian audiences, which he considered harmful to a true appreciation of the music. He instituted rigorous rehearsal sessions for his performers, refused to tolerate coming late to opera and concert performances and insisted upon silence and darkness in the auditorium. He made his audiences listen to new music by enriching the repertoire of La Scala with presentations of German, French and Russian operas. Under Toscanini's direction, La Scala became one of the leading operas of the world.

On November 16, 1908, he made his American debut at the Metropolitan Opera House with a performance of *Alida*.

In 1921 he toured the United States with the La Scala Orchestra and made his first recording with Victor in Camden, N. J.

In 1926 he returned to America as guest conductor of the New York Philharmonic. In 1929, after resigning his post with La Scala



Toscanini as conductor of La Scala Theatre in 1908

which he held for thirty years, he assumed the direction of the New York Philharmonic.

He remained the permanent and principal conductor of this organization until 1936 and many of his finest performances with this organization are preserved on Victor Red Seal Records.



Toscanini conducts a recording session with The Philadelphia Orchestra. (Courtesy CLC Magazine © 1942)

In 1937 Toscanini was made conductor of the NBC Symphony Orchestra. This special orchestra which was assembled for him, gave its first performance to the entire nation on Christmas Night, 1937, via the network of the National Broadcasting Company. From that date until 1940, Toscanini continued to thrill millions of music lovers throughout the country with his Saturday evening symphonic broadcasts and his matchless recordings with the NBC Symphony Orchestra.

In June, 1940, Toscanini and the NBC Symphony Orchestra climaxed a brilliant season with an extensive good-will tour through South American countries where he was acclaimed at every performance.

In 1941 he resigned as conductor of the NBC Symphony Orchestra and accepted the guest conductorship of the world-renowned Philadelphia Symphony Orchestra. His first performances with this great organization were met with unrestrained enthusiasm by the concert-goers of that city. In the very near future, recordings made with this orchestra will be released, and it is a certainty that they, like all others he has made, will be sought after and treasured by music lovers the world over.

Inside cover notes of 75th Anniversary RCA-VICTOR 78 RPM ALBUM No. DM 875 'Brahms Symphony No 1 In C Minor Op.68' as performed by Toscanini and the NBC Symphony Orch

From a listener's standpoint the Mozart performance is likely to be most interesting. The currently available Toscanini recording of the entire Mozart Symphony No. 39, on a Victrola LP, derives from a 1948 broadcast. I don't own the LP for one excellent reason: I don't like the performance. Especially noticeable in the broadcast recording is the Menuetto (the third movement) which Toscanini played as though he were afraid he would miss a train. On the other hand, the La Scala performance, despite the four-minute limit that forced Toscanini to sanction some cuts, is far more spacious and relaxed. Even the most fanatical of Toscanini's partisans admit that in the broadcast their beloved Maestro plays the minuet as though it were a square dance. Those who could hear the La Scala version would probably not believe their ears. Toscanini plays the minuet a bit too slowly!

This brings us to the popular supposition among classical record collectors. It is usually assumed that Toscanini's tempi were more spacious and relaxed when he made his New York Philharmonic recordings (1929-36), and that when he took over the NBC Symphony Orchestra in the late-1930's he preferred fast, sometimes unyielding, tempi. Naturally, the youthful Toscanini is not preserved on records at all: he was in his mid-fifties when the La Scala records were made. But in cases where more than one performance of a given work is obtainable the supposition sometimes does not hold up. The best example I can think of are Toscanini's various performances of the Beethoven Eroica Symphony. His December, 1953 broadcast performance at Carnegie Hall is one of his very first. The 1939 Beethoven Festival performance, on the other hand, while not so fast as the late-1940's performance on Victor LM-1042, is considerably less relaxed than the 1953 version. Location has much to do with the difference between the 1939 and 1953 versions; whereas the later performance was made in the nearly ideal Carnegie Hall, the 1939 version was recorded in that NBC Chamber of Sonic Horrors, Studio 8-H. But if anything, the 1953 version is slightly slower than the 1939. Consequently, it seems more likely that the tempi Toscanini chose derived from his mood at the time. He seems to have been out of sorts more often in his later years than in the earlier, and when irritated seems to have opted for fast tempi.

All of Toscanini's later recordings were made with better orchestras than the La Scala group. People who heard the Italian orchestra on its U. S. tour in 1921-22 commented about its lack of quality. But as for the records, as near as one can tell from the acoustical sound the orchestra seems competent enough, but scarcely comparable to the New York Philharmonic or the NBC Symphony orchestras. Toscanini must have been in rare good humor when he recorded the "Minuet" of Mozart.

Toscanini's first name is omitted from the label of the La Scala recordings, an omission that a collector friend of mine thinks is significant. He believes that the absence of Arturo indicates that the conductor was so well known in 1922 as to make the first name superfluous. That may be, but on later Victor records with the New York Philharmonic Symphony Toscanini's full name appears.

Comments to John Sam Lewis, P. O. Box 19475, University Station  
Arlington, Texas 76019



**COLUMBIA**  
**ACOUSTIC**  
**MATRIX**  
**SERIES**

---from the RR Archives ...

**19100**

(continued from issue 135/136)

Those entries in the following listing which do not give catalog numbers are 'presumed' to be either unissued, rejected or their catalog number has never been located.

Matrix No.	Catalog No.	Approximate Recording Date	Title and Artist	Matrix No.	Catalog No.	Approximate Recording Date	Title and Artist
19313		April 26, 1911	COME MY SOUL ARTISTS QUARTETTE	19347		May 8, 1911	TEMETOBE LATTALOK WILLIAM BECK
19314	E 833	April 26, 1911	DEN SE THELO PIA PAUL ARMAND	19348		May 8, 1911	SIRASSATOK HA MECHALOK WILLIAM BECK
19315	E 834	April 26, 1911	T SMYRNIOPULA PAUL ARMAND	19349		May 8, 1911	ERESZKEDIK LE A FELEO WILLIAM BECK
19316	E 931	April 27, 1911	'O MARENARIELLO FRANCISCO DADDI & CHORUS	19350		May 8, 1911	KITETTEK A HOLTESTET WILLIAM BECK
19317	E 929	April 27, 1911	A VITA E NU SUONNO FRANCISCO DADDI	19351		May 9, 1911	CSAK EGY SZEP LANY VAN WILLIAM BECK
19318	E 923	April 27, 1911	SERENATA A SURRIENTO FRANCISCO DADDI	19352		May 9, 1911	LEHULLOTT A REZGO NYARFA WILLIAM BECK
19319		April 27, 1911	SERENATA A SURRIENTO RONDALLA NAPOLITANA (Jean Parisot - Maestro)	19353		May 9, 1911	HULLAMZO BALATON TETEJEN WILLIAM BECK
19320	E 930	April 27, 1911	ROSA 'E MAGGIO FRANCISCO DADDI	19354		May 9, 1911	TUL A DUNAN BARANYABAN WILLIAM BECK
19321		April 27, 1911	'A SURRENTINA FRANCISCO DADDI	19355	A 242	May 9, 1911	THE HOLY CITY HENRY BURR
19322	A 1018	May 1, 1911	AT MIDNIGHT (La Media Noche) STEHL, LUFSEY & SCHUETZE	19356		May 9, 1911	BEN BOLT HENRY BURR
19323	A 1027	May 1, 1911	BID ME TO LIVE CECIL FANNING	19357		June 7, 1911	OLD FOLKS AT HOME HENRY BURR
19324	A 1027	May 1, 1911	DEDICATION (Widmung) CECIL FANNING	19358	A 1022	May 11, 1911	FLAVILLA - MAZURKA THOS. MILLS
19325		May 1, 1911	I MIND THE DAY CECIL FANNING	19359	A 1021	May 11, 1911	WHO ARE YOU WITH TONIGHT WALTER VAN BRUNT
19326		May 1, 1911	THE PALMS HENRY BURR	9360		May 11, 1911	SWEET HOUR OF PRAYER MRS. A. STEWART HOLT
19327		May 1, 1911	SOME OF THESE DAYS ELISE STEVENSON	19361		May 11, 1911	'TIS BUT A LITTLE FADED FLOWER MRS. A. STEWART HOLT
19328	A 1046	May 3, 1911	STAY IN ITALY BOB ROBERTS	19362	A 1024	May 12, 1911	BY THE SASKATCHEWAN ANDREA SARTO and CHORUS
19329	A 1115	May 3, 1911	MY GOD AND FATHER WHILE I STRAY MRS. A. STEWART HOLT	19363	A 1023	May 12, 1911	HANNAH WONT YOU SMILE A WHILE ON ME ELISE STEVENSON and WALTER VAN BRUNT
19330		May 3, 1911	LET THINE HAND HELP ME MRS. A. STEWART HOLT	19364	A 1070	May 12, 1911	THE COOPER'S SONG CECIL FANNING
19331	A 1021	May 4, 1911	WHEN YOU'RE IN TOWN ELISE STEVENSON & HENRY BURR	19365		May 12, 1911	IF I WERE KING CECIL FANNING
19332	A 1024	May 4, 1911	THE WIDOW WOOD COLUMBIA QUARTETTE	19366		May 15, 1911	THE 23RD PSALM LEN SPENCER
19333	E 845	May 4, 1911	SPIRO REV. B. WOOLFF	19367		May 15, 1911	THE LORD'S PRAYER LEN SPENCER
19334	E 845	May 4, 1911	JEHYROZOIN REV. B. WOOLFF	19368	A 1035	May 15, 1911	THE 23RD PSALM and THE LORD'S PRAYER LEN SPENCER
19335	E 844	May 4, 1911	HANAINY HAUNY MIMAAS REV. B. WOOLFF	19369		May 15, 1911	BHAIKAVI TAPPA SATYABALA DEVI
19336	A 1023	May 6, 1911	BABY ROSE COLLINS & HARLAN	19370		May 15, 1911	KAPFI HORI SATYABALA DEVI
19337	A 1038	May 6, 1911	HIGH SOCIETY MARCH PRINCE'S MILITARY BAND	19371		May 15, 1911	NE BRANY MENA RODMAJA EMANUEL HOLLANDER
19338	A 1020	May 6, 1911	THE ST. NICHOLAS MARCH PRINCE'S MILITARY BAND	19372		May 15, 1911	SOLOVEJ EMANUEL HOLLANDER
19339		May 6, 1911	MEMORIA DE LA JORNADA DE TORQUI PRINCE'S MILITARY BAND	19373		May 15, 1911	USBRETAS S TOBOJ EMANUEL HOLLANDER
19340		May 6, 1911	THE GUARD'S RETURN - MARCH PRINCE'S MILITARY BAND	19374		May 15, 1911	GLADA MA LUSCH EMANUEL HOLLANDER
19341	A 1038	May 6, 1911	UNDER A PEACEFUL SKY PRINCE'S MILITARY BAND	19375		May 18, 1911	SERENADE from "Natoma" CECIL FANNING
19342	A 1080 A 1824	May 6, 1911	THE LAST STAND - MARCH PRINCE'S MILITARY BAND	19376	A 1070	May 18, 1911	VAQUERO'S SONG from "Natoma" CECIL FANNING
19343	A 1022	May 6, 1911	THE CUCKOO AND CANARY - POLKA PRINCE'S ORCHESTRA	19377		May 18, 1911	SING ME TO SLEEP MRS. A. STEWART HOLT
19344		May 8, 1911	DIXIE GRAY HARVEY HINDERMEYER and COLUMBIA QUARTETTE	19378		May 19, 1911	AILMULAY RACHEMIN REV. B. WOLFF AND CHOIR
19345		May 8, 1911	KEK NEFELETS WILLIAM BECK	19379	A 1042	May 22, 1911	HE'S COMING BACK BLOSSOM SEELEY
19346		May 8, 1911	KET LANYA VOLT A PALUNAK WILLIAM BECK	19380	E 830	May 22, 1911	HYMNE GREG PRINCE'S ORCHESTRA



## COLUMBIA ACOUSTIC MATRIX SERIES - 19100 (cont'd)

Matrix No.	Catalog No.	Approximate Recording Date	Title and Artist	Matrix No.	Catalog No.	Approximate Recording Date	Title and Artists
19381	E 832	May 22, 1911	MAYPEINH NYKTA ETA BOYNA PRINCE'S ORCHESTRA	19416	E 836	June 16, 1911	COUPLETS DE MARION from "LA VIVANDIERE" PAUL DUFAULT
19382	E 831	May 22, 1911	LA CHARGE PRINCE'S ORCHESTRA	19417		June 16, 1911	WANTED! A HARP LIKE THE ANGELS PLAY HENRY BURR
19383	E 833	May 22, 1911	LA VICTOIRE PRINCE'S ORCHESTRA	19418		June 16, 1911	SPRING SONG DOROTHY JOHNSTONE BASELER
19384		May 25, 1911	BARGE SONG ALBERT GREGOROWICH JAMPOLSKI	19419		June 16, 1911	MINUET DOROTHY JOHNSTONE BASELER
19385		May 25, 1911	RUSSIAN GYPSY LOVE SONG ALBERT GREGOROWICH JAMPOLSKI	19420	A 1050	June 19, 1911	RIFLE TEAM - MARCH PRINCE'S BAND
19386	A 1043	May 25, 1911	I LOVE THE GIRLS FROM A TO Z FREDERICK V. POWERS	19421	A 1080	June 19, 1911	HUNTER'S MARCH PRINCE'S BAND
19387	A 1028	May 26, 1911	MY HULA HULA LOVE DOLLY CONNOLLY	19422	A 1050	June 19, 1911	ON FURLOUGH-MARCH PRINCE'S BAND
19388	A 1028	May 26, 1911	RED ROSE RAG DOLLY CONNOLLY	19423	A 1171	June 20, 1911	FOUR LEAF CLOVER MRS. A STEWART HOLT
19389	A 1039	May 29, 1911	TAKE A LOOK AT ME NOW ADELINE FRANCIS	19424	A 1048	June 21, 1911	JOHNNY HARVARD AND AUSTRALIA HARVARD GLEE CLUB DOUBLE QUARTETTE
19390	A 1039	May 29, 1911	WHEN I'M ALONE, I'M LONESOME ADELINE FRANCIS	19425		June 21, 1911	UP THE STREET HARVARD GLEE CLUB DOUBLE QUARTETTE
19391	A 1029	May 29, 1911	DIXIE GRAY COLUMBIA QUARTETTE	19426	A 1049	June 21, 1911	FOOTBALL SONGS HARVARD GLEE CLUB DOUBLE QUARTETTE
19392	A 1034	May 29, 1911	I WANT A GIRL (Just Like The Girl That Married Dear Old Dad) COLUMBIA QUARTETTE	19427	A 1048	June 21, 1911	HERE'S A HEALTH TO KING CHARLES HARVARD GLEE CLUB DOUBLE QUARTETTE
19393	A 1029	May 29, 1911	SOME OF THESE DAYS ELISE STEVENSON and COLUMBIA QUARTETTE	19428	A 1049	June 21, 1911	SPARKLING PIPER HEIDSIECK HARVARD GLEE CLUB DOUBLE QUARTETTE
19394	A 1033	May 29, 1911	ANY GIRL LOOKS GOOD IN SUMMER COLUMBIA QUARTETTE	19429		June 21, 1911	FAIR HARVARD HARVARD GLEE CLUB DOUBLE QUARTETTE
19395	E 834	June 5, 1911	NO. 3 -- GREEK PRINCE'S ORCHESTRA	19430		June 21, 1911	HAWAIIAN LOVE SONG HARVARD GLEE CLUB DOUBLE QUARTETTE
19396	A 1031	June 7, 1911	SPANISH LOVE ANDREA SARITO and CHORUS	19431	A 1052	June 22, 1911	CHIMING BELLS OF LONG AGO FRANK COOMBS
19397	A 1031	June 7, 1911	RED PEPPER PRINCE'S BAND	19432	A 1522	June 22, 1911	MONA HENRY BURR
19398	A 1032	June 7, 1911	ALEXANDER'S RAGTIME BAND COLLINS AND HARLAN	19433		June 26, 1911	THAT BEAUTIFUL RAG THE BROWN BROS. SAXOPHONE QUINTETTE
19399	A 2308 475-H	June 7, 1911	THE ROSARY HENRY BURR	19434	A 1041	June 26, 1911	AMERICAN PATROL THE BROWN BROS. SAXOPHONE QUINTETTE
19400		June 7, 1911	ONE SWEETLY SOLEMN THOUGHT HENRY BURR	19435		June 26, 1911	TRAMP, TRAMP, TRAMP - THEME and VARIATIONS THE BROWN BROS. SAXOPHONE QUINTETTE
19401	A 1032	June 9, 1911	IT'S NICE TO BE NICE TO A NICE LITTLE GIRL LIKE YOU ADA JONES and WALTER VAN BRUNT	19436	A 1041	June 26, 1911	THE BULLFROG AND THE COON THE BROWN BROS. SAXOPHONE QUINTETTE
19402	A 1033	June 12, 1911	SUMMER DAYS EDITH CHAPMAN and HENRY BURR	19437	A 1171	June 26, 1911	THE SLUMBER BOAT MRS. A. STEWART HOLT
19403	A 1034	June 12, 1911	DOWN IN SUNSHINE VALLEY CAMPBELL and BURR	19438	A 1057	June 26, 1911	BOY & GIRL from A COUNTRY GIRL M. MAYEW & HENRY BURR
19404	A 1062	June 12, 1911	LA TOUPE KALTENBORN STRING QUARTETTE	19439		June 28, 1911	COME UNTO ME HENRY BURR
19405	A 1062	June 12, 1911	DER SCHMETTERLING KALTENBORN STRING QUARTETTE	19440	A 1060	June 28, 1911	PASSAGE BIRD'S FAREWELL REED MILLER & FRANK CROXTON
19406	A 1037	June 14, 1911	THE BROKEN MELODY PRINCE'S ORCHESTRA	19441	A 1046	July 5, 1911	WHEN YOU KISS AN ITALIAN GIRL MAURICE BURKHART
19407	A 1037	June 14, 1911	SONG WITHOUT WORDS PRINCE'S ORCHESTRA	19442	A 1170	July 5, 1911	THERE'S A LIGHT IN THE WINDOW FRANK COOMBS
19408	A 1093	June 15, 1911	WHITE WINGS WILL OAKLAND	19443	A 1170	July 5, 1911	BELLE MAHONE FRANK COOMBS
19409	A 1077	June 15, 1911	JUST ONE WORD OF CONSOLATION WILL OAKLAND	19444	A 1044	July 7, 1911	YOU'LL DO THE SAME THING OVER AGAIN WALTER VAN BRUNT
19410	A 1047	June 15, 1911	DOWN BY THE OLD MILL STREAM BRUNSWICK QUARTETTE	19445	E 835	July 7, 1911	OBSTINATION PAUL DUFAULT
19411		June 15, 1911	OBSTINATION PAUL DUFAULT	19446	A 1045	July 7, 1911	DON'T BLAME ME FOR LOVIN' YOU COLUMBIA QUARTETTE
19412	E 836	June 15, 1911	ELLE EST TELLEMENT INNOCENTE-ROMANCE PAUL DUFAULT	19447	A 1045	July 7, 1911	MANDY LOU COLUMBIA QUARTETTE
19413	E 837	June 15, 1911	SI JE POUVAIS MOURIR PAUL DUFAULT	19448	A 1061	July 7, 1911	SPANISH EYES DOLLY CONNOLLY
19414	E 837	June 15, 1911	NOEL D'IRLANDE PAUL DUFAULT	19449	A 1061	July 7, 1911	OPEN YOUR EYES DOLLY CONNOLLY
19415	E 835	June 16, 1911	J'AI PLEURE EN REVE PAUL DUFAULT	19450	A 1042	July 7, 1911	RUN HOME AND TELL YOUR MOTHER BEULAH GAYLORD YOUNG and COLUMBIA QUARTETTE
				19451	A 1043	July 7, 1911	JIMMY VALENTINE COLUMBIA QUARTETTE

(To Be Continued)



# RHYTHM & BLUES

ADDENDA  
and CORRECTIONS

ANTHONY ROTANTE - PAUL SHEATSLEY



ARQUE DICKERSON is none other than the famous trumpet player, R.Q.DICKERSON of Cotton Club, Missourians, Cab Calloway, etc. fame. Here he is with his Honeydippers on a label called BURNETT Test Record which we guess was made about 1949-(if the CO 1949 on the label means anything. The label has silver print and design on a red background. No masters and/or control numbers can be found. The catalog number 100A & B can be found embossed in the run-off grooves. Crooning vocalist RAY CULLY, an exceptional drummer, pianist, arranger and all-around musical innovator may be on percussion (snare or traps) or piano. Ray is brother of famous trumpeter Wendell Cully and his sister is Zara Cully, the talented mother character on TV's 'Jeffersons'. Ray has worked with everybody from early washboard bands (he's also quite a washboard player) to suave modern jazz combos with George James, Baby Hines, Victoria Spivey, Skip Hall -to name a few.

Here's statistics found on label:

100-A EACH AND EV'RY NIGHT (Words and Music by Bob Cook and Ernie Burnett) vocal Ray Cully  
100-B I HAD A HEART (Allan Flynn-Ernie Burnett) vo. Ray  
Aurally the instrumentation consists of trumpet, sax (may be tenor), piano and percussion. Musical content is melodic ballads. Attention! Ray!! Can you fill us in on background data about this unique recording? Who's the personnel?? - Len Kunstadt

Information from researcher PETER A. GIBBON, 894 Crest Place, Westwood N.J. 07675.....

**\*\*DETROIT\*\* Labels...**

Additions to BR 17 (in RR129/30) and correspondence in RR 132., 133,134 and 135/36.

HI-Q

-5011 add mx I've... (H37)/ Have... (H36)

-5040 add mx Oh... (H101)/ Jump... (H102)

-5047 Tony Valla -Danny's Polka/Quirdro nos  
(Bim Bam Boom Vol.1 #5)

The country and rockabilly series was contemporarily with the 5000 series. The Farris Wilder item mentioned by Bez Turner (RR132) was cleared by BMI on 12/13/57 the same date as HI-Q 5004. Other items in the same series are:

-14 Jimmy Gartin -Gonna ride that Satellite  
Billy Baxter -Maria ..... (BB4/30/58)  
-15 Ralph Davis- Searching For You  
" " -Undecided Heart

**FORTUNE**

The 100 series (apparently without any blues or R&B interest) used an A,B rather than master number sequence. The series continued from 165 up to 1960 by which time it had reached the 230s. There is thus no separate 200 series. The issues beyond 165 known to the writer are available on request. The 400 series issue indicated in RR 132 is really non-existent. Nathaniel Mayer's recording of Village Of Love (Fortune 545) became a national hit after being leased to United Artists. On UA, its issue no 449 was also used as a Fortune issue no. in the mid-West. The same situation applies to the follow-up to 'Village Of Love',

over which United Artists again had distribution rights. Consequently the UA issue no. 487 appears as a Fortune pressing although the original Fortune issue is no.547.

The 500 and 800 series also commenced with A,B side identifications rather than master numbers, using them up to the Nolan Strong Diablos issue on 509/10 and the Four Kings of 811.

**SENSATION**

-3 Todd Rhodes -Oh Baby (V1887)

-Bebop Sizzle (V1888)

-4 " " add mx Swoon... (V189)/ Toddlin... (V1890)

Subsequent King re-releases on acquisition were King 4236, 4238, 4235, 4242 and 4259 for Sensation 3, 4, 5, 8 and 12 respectively.

**J-V-B**

I can safely say that the following is bound to complicate the issue.

71-73 Rev. C.L. Franklin -The Lord's Prayer

75 Aretha Franklin - Precious Lord-Pt.1 (85A)

-Pt.2 (85B)

1111-13 Rev.C.L.Franklin- Elijah and ...

1114-16 Rev.M.M.Coleman-Heaven Or Hell

1117 Bob Smith & Joymakers- I Love You Baby (1117A)

" " " " - I'm a looking (1117B)

.....1117 comes from Billboard 9/13/57

1118 is the first volume of 1119 in 129/30 ....

2005 Rev.C.L.Franklin - I'll Go (A) / (B)

" " " " - Lord, I'll Come To Thee

2000 Vernita - There's No Doubt About You

" " - I'm Not Leaving You Alone

2001 Serenaders- Tomorrow Night

" " Why Dont You Do Right

---note:- 47 (Aretha Franklin) went to Checker 861;

65 (Rev.C.L.Franklin) to Chess 1600; 66 (Rev.Franklin)

to Chess 1631; 75 (Aretha-see above) to Checker 941

**VICEROY**

The only known issue (3333) was picked up as

Checker 879. Anyone have more Viceroys?

**DRUMMOND** add:

3000 5 Scalders - If Only You Were Mine (300)

" " - There Will Come A Time (301)

3001 " " - Girl Friend (304)

" " - Willow Blues (305)

note... Doubt must be cast on the inclusion of CURTIS MAYFIELD as a member of the 5 Scalders - if true he was only 12 years old and hundreds of miles away from home when he recorded for them!!

**FORTUNE (MORE!)**

114 Bob Durham - Down Indiana Way

Jeff Durham & Playboys, Bob Sykes (vocal) Spring

/is Made For Love

123 Jeff Durham & Kentucky Boys (Band) - I Sent You

/Roses

plus Bob Sykes & Delores Hall (vo) - Okee Doaks

148 Tennessee Harmony Boys - I'm A Millionaire

" " " " - On The Cruel Tree

149 " " " " - It Won't Be Long

" " " " - Remember How Jesus Suffered

158 Jimmy Meyers & Band - Darling How Was I To Know

" " " " - Money Can't Buy This Heart of Mine

166 Jimmy Meyers & His Happy Highway Gang

Barbara Gray (vocal) - True Love Is Always That

Way ) Ed. What is second title

More! from Peter Gibbon \*\*\*\*\*  
ADDITIONS TO BLUES RESEARCH 14 \*\*\*\*\*

**FLYRIGHT** add:

915 CHRIS HALEY - Lovely World 12/59

MELODAIRES - Now You Know

916 CLARE ALEXANDER - Choo Choo Coming 12/59

" " - Christmas Doll

**ATOMIC H**

I have the Jo Jo Williams listed as 311-who knows?

add: 902 JOHNNY RODGERS - I Am A Lucky Man

" " - Spring Time

**PING** add:

1000 DEBONAIRS - Lanky Linda BB 3/15/57

- Mother's Son

1002 registered with BMI (B) 6/21/57

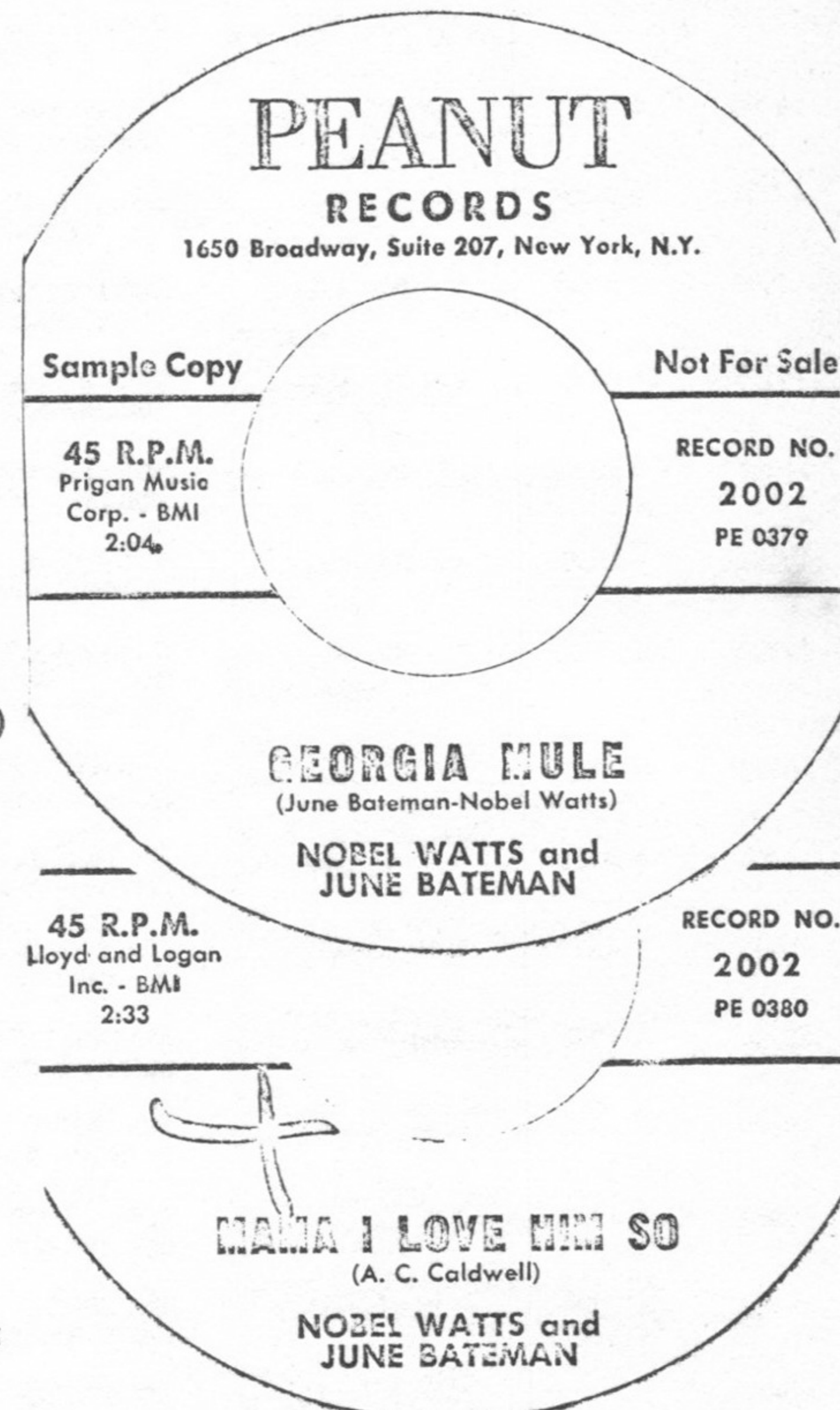
1007 PORTER KILBERT ORCHESTRA- Lee's Bounce

" " - Swinging With A Mambo

\*\*\*\* Still more from Peter for a forthcoming issue..

Another PEANUT Record and a dash of JAX  
-from Wm.Davis, Dunbar W.Va....

In answer to your question on a catalog number for JAX record by SPECKS WILLIAMS - there is none. Also here is copy of a label of Peanut records which is apparently the same company as you show in RR135/136. This would show a move in location by the company. Note that the Mama.. side has composer credits to A.C.CALDWELL. Is this the famous Happy Caldwell of jazz sax fame? Those who are acquainted with Nobel Watts and June Bateman will know that you're in for a good heavy blues-jazz aural listening. June is one heck of a fine hot R&B wailer.



LATES RELEASE from  
VICTORIA SPIVEY RECORDS



**MAESTRO WILLIE DIXON**  
and His Chicago Blues Band  
Carey Bell - Buster Benton  
Lafayette Leake - Willie Dixon  
with guests  
Larry Johnson and Prof. King  
Victoria Spivey

In its policy of successfully featuring high blues fidelity variety entertainment SPIVEY RECORDS is honored in presenting for its latest release LP 1016, Maestro WILLIE DIXON, and His Chicago Blues Band with guests.

Highlights - Hear BUSTER BENTON vividly lament "I Must Have A Hole In My Head" while LAFAYETTE LEAKE accounts for his everyday "Troubles" with the economy and the gals. CAREY BELL predicts that "One Day You're Going To Get Lucky" and creates quite a musical effect with his harpsichordic harmonica. VICTORIA SPIVEY has a 'rodent' problem as she tells you the saga about "It's a Poor Rat That Ain't Got But One Hole". - And in another composition by Victoria she triumphantly espouses with esprit the "Women's Lib Movement" with "I'm Taking Over". LARRY JOHNSON signifies with "Put It All In There" and tells you the story of his "Hoodoo Doctor". All this and more! can be heard from Maestro WILLIE DIXON and his Chicago Blues Band with guests Larry Johnson, Victoria Spivey and drummer Prof. King on Spivey LP 1016.

ORIGINAL RECORDINGS OF SPIVEY RECORD PRODUCTIONS  
- 65 GRAND AVE., BROOKLYN, NEW YORK 11205



**CORRESPONDENCE**  
**FILLING**  
**IN**  
**DISCOGRAPHICALLY**

**KEN MURRAY!**

**on BRUNSWICK PRIVATE RECORDING**

--research query from Walt Mitchell, Oriskany, N. Y.

I recently came into a real oddball item and wonder if either you or any RR readers can give me an exact (or approximate) recording date for it. It's a Brunswick Private Recording, single face disc with white label and black printing. The title is "Voom, Voom," the master number is C-4593, and the artist, incredibly enough, is the famous comedian Ken Murray! Although they don't get label credit of any kind, he is assisted by two or three other men with Murray taking the lead and the style is somewhat on the order of the Rhythm Boys. Aside from his dialog on Victor with Oswald, this is the only 78 I know of by Ken Murray, and I believe the Brunswick contains the ONLY recorded example of his singing. The thing is a mystery not only to me, but to George Blacker and Carl Kendziora, neither of whom could come up with any certain data on the thing. The C prefix seems to indicate a Chicago recording session, and I THINK it was done some time during 1927. Point 1: The only Victor record of the song was cut on March 22, 1927. Point 2: If my memory serves me right, I believe I heard Murray say on a TV show that he moved west from New York in 1927. If so, he could very likely have stopped off in Chicago, filled a date or two, cut the disc(s?) and continued on to the Coast. Can anyone with any further substantiation, nail it more closely than that? Someone wrote "1930" in the inner margin with a red felt tip pen, but I established that the guy was just guessing when I proved him wrong in another instance, whoever he was. This is an extremely rare addition to Brian Rust's COMPLETE ENTERTAINMENT DISCOGRAPHY, but I certainly would like to be able to include the exact recording date if anyone knows it.

More from Walt!

**WHO'S ADDY BRITT?**

(refer to auction listing 361, RR 134)

In answer to your query I have another Britt Cameo called "Where's My Sweetie Hiding" and the voice is readily recognizable as that of Arthur Fields (nee Abe Finkelstein!). Like "Mr. X" on Grey Gull labels, "Britt" on Cameo may have been used for more than one performer, but I have a hunch this is probably Arthur.

**ELLINGTON and the "NORDISK POLYPHON AKTIESELSKAB" Label**

--Query from Mats Elfsuom, Aby, Sweden

Recently I found in an old record catalogue that on "Nordisk Polyphon Aktieselskab"-label, issue number 20343, was issued a recording made by Andreozzi's South-Americ. orchestra of "Love is Just a Wish For You". The composition was credited to an Ellington. If this Ellington is Edward Kennedy, then he had a narrow escape not being the first to record one of his own works. The Andreozzi recording was probably made in Berlin late 1925 or early 1926 (the catalogue mentioned is from 1926)! Original issue was on the "Schallplatte Grammophon"-label, probably with the same issue number as the Scandinavian issue mentioned above: 20343.

**16" AFRS "JUBILEE" CALL FOR HELP**

--Rainer E. Lotz, 67 Nietzschestr., D53 Bad Godesberg, GERMANY

My research on the 16" AFRS "JUBILEE" series is slowly nearing completion. I urge all collectors owning original discs to pass on to me any information written in the wax of the following programs:

1-20, 23-27, 29-39, 41-45, 47, 50-57, 59-65, 68-75, 78-89, 98-, 165, 207, 214, 222, 226-228, 230-231, 236-241, 243-244, 247, 251-254, 277-279, 283-290, 303, 305-306, 309, 311, 313, 336, 342, 359, X-mas 1946, X-mas 1949-1952.

All help will be acknowledged upon publication. THANKS!

More from George Blacker:

**MARCUS GARVEY RECORDED!**

I've recently discovered a record on the "See Bee" label containing two speeches by Marcus Garvey, the Negro leader of the 20's. Catch is that while the record plays about E- to E, the label is so faded as to be virtually illegible. The catalog number is the most thoroughly obscured. Data are as follows:

A(G 453) - "Speech by Hon. Marcus Garvey on his return to United States"

B(G 454) - "Explanation of the Objects of the Universal Negro Improvement Association"

Hon. Marcus Garvey, President General  
Made exclusively for the U. N. I. A.

I think the catalog number is 208, but it could equally well be 308, 203, 303 or even 808. I understand you've encountered this item before, and presumably kept a record of its vital statistics. If so, could you supply me with the catalog number. The rotten condition of the label is frustrating for another reason: I doubt whether it would photograph well.

LK ed. note: We're looking! We know of one or two more items on the obscure early 20's. SEE BEE. This should be up Kenziora's research alley. Attention Carl!

**SYLVESTER AHOLA WANTS!**

Finally, I'd like to have this inserted somewhere as soon as possible: I've learned that Sylvester Ahola is trying to assemble a collection of all the records on which he played. He is looking for these three Edison Blue Amberols:

5276: "Country Bred and Chicken Fed" - Dale Wimbrow's Rubeville Tuners

5325: "Crazy Words, Crazy Tune" - Golden Gate Orchestra (Diamond Disc issue: 51975)

Discs:

51970: "Look at the World and Smile" - Golden Gate Orchestra

51960: "Lonely Eyes" - Golden Gate Orchestra

He will pay well for these records; he offers \$50.00 for the Wimbrow cylinder, of which he has the disc issue, incidentally. If anyone has these records, he can write to Mr. Ahola at 7 Leverett Street, Gloucester, Mass. - 01930.

**THE VICTOR GAY QUINTET**

--info from Mike Sutcliffe, Australia

In Record Research #76 there is an exploratory discography of Japanese Jazz records, a number of years ago I was given the following record which seems to tie in with the first band listed.

VICTOR V-40076

Victor Gay Quintet - Gay 5 Expression

(comp. F. Reyes Kiko)

(Mx: P 1124)

Victor Gay Quintet - Five Foot Jive

P 1125)

This would seem to be the same group but another session? Soundwise it is somewhat like Goodman small groups but there does seem to be a clarinet duet on the first side, with the guitarist(?) being the second clarinet.

**JAMES P. JOHNSON music roll addenda**

more from Sutcliffe

Although not a pianola roll collector I happened to pick one up the other day because of the jazz interest and upon checking right back to RR #20 (18 years ago) I found a rollography by Mike Montgomery on this artist.

UNIVERSAL 2335

James P. Johnson

Mama's Blues

&

Edwin E. Wilson

You will note that this corrects the catalogue number as given in RR

I also notice that Mike Montgomery showed that he knew of no copies there in America. Has any turned up over the intervening years?

(SEE RR 135/136 of MIKE MONTGOMERY's

**PIANO ROLLOGRAPHY OF ADRIAN ROLLINI**

Researcher ALAN GARY of NYC has advised that page 5 has ARTHUR ROLLINI (Adrian's brother) in photo. This is L.Kunststadt's goof. We have made good with a mid-20s photo of ADRIAN ROLLINI (see right). Here's some additions for Mike's very fine rollography. On 'Beautiful Stars Above' add cat # 45218. For 'Don't Take Away Those Blues' the cat # is 46118. Also on this roll J. MILTON DeCAMP is duo for Adrian. Source: Music Trade Review, July 31, 1920..... LK

**LARY SIRY and Frank Teschemacher!?**

Paul Riseman of Springfield, Ill. sent us a fascinating tape of Lary Siry and his Hotel Ambassador Orch.; Columbia 1855-D, Finding the Long Way Home (W148543) and he thinks the short alto sax break near the end is Teschemacher. It does have a similarity - but we invite reader comments.

Here's recording statistics for the complete coupling:

W148542 Co 1855-D 5-17-29 Peace of Mind

W148543 Co 1855-D 5-17-29 Finding The Long Way Home

Recording on the same date were Willard Robison & his Deep River orch. Harlem Blues (W 148546) and Beale Street Blues (W148547) on Columbia 1948-O; also the Three Doctors doing Discourse on Eating Intro. "Little Bug Will Get You" (W148553) and Discourse on a Violin and Cows Intro "Cows are in the Corn" (W148554), apparently unissued sides (Who are the 'Doctors?')-and good old Guy Lombardo and his Royal Canadians playing:

I Get the Blues When It Rains (W 148555) and Kids Again (W148556) on Co 1888-D; You Want Lovin' (But I Want Love) (W148557) and Then We Canoe-dle Oodle Along (W148558) on Co 1848-D.

--Further research can be done by investigating the pages of late 20s Metronomes and Orchestra Worlds for band photos and personnels of Lary Siry.

**THE MULCAYS, JIMMY and MILDRED**

--from Dave Zavilowitz, Bronx, N. Y. (refer to auction listings Nos. 2521, 22, 23, 24 query)

Jimmy Mulcay, formerly 'Gus' of the 20s, joined Mildred in the late 30's as husband and wife. Jimmy passed about 3 years back (age 70). Mildred teamed up with a player from J. Murad's Harmonicats (DON LES) along with another gent whose name I don't know. They are recently playing around California area.

**WHO'S MYSTERIOUS EDISON ORCHESTRA?**

(RR 135/6,

--from research authority Jim Walsh, Vinton, Va.

There's nothing especially mysterious about the dance orchestra on page 7. It's LENZBERG's RIVERSIDE ORCHESTRA conducted by Julius Lenzberg, composer of "Hungarian Rag" and other numbers of the 1910-20 era. This picture was reproduced in several Edison publications. Lenzberg is playing violin. Don't know personnel but orchestra made records in 1920-21. On the cover of RR135/6 RUDY WIEDOEFT is the sax of the "Frisco" Jazz Band. The pianist looks like VICTOR ARDEN.

Dr. Bob Healy of Pueblo, Colorado and Jack Feddersen of Elkhart, Indiana further substantiated Walsh's identification of Lenzberg and Wiedoeft with their correspondence.

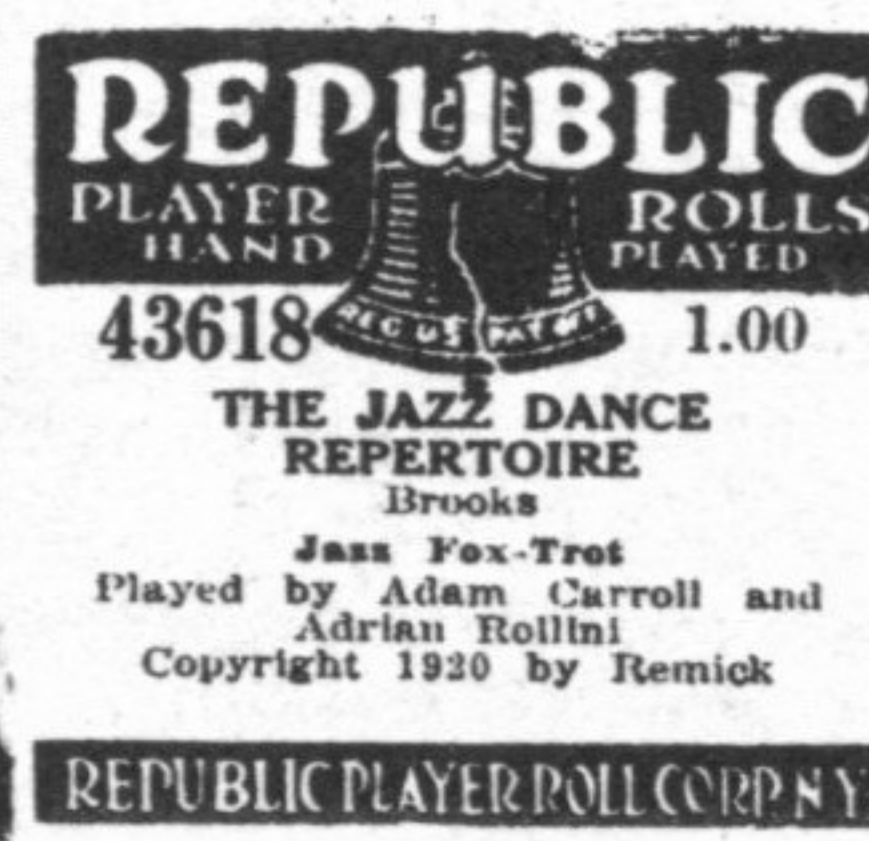
More from Jim:

**REFER TO RR AUCTION PAGES RR 134**

You asked who made No. 3665 and 3666. The former, "When It's Apple Blossom Time in Normandy," is from a Columbia master by Edna Brown and James F. Harrison, who were really Elsie Baker and Frederick Wheeler. The second, "Refuge," is by the Columbia Quartet. The quartet personnel changed from time to time, but when this was made Frank C. Stanley and Henry Burr no doubt were in it, and Albert Campbell may have been the first tenor and Joe Belmont, baritone.

**COLUMBIA ACOUSTIC MATRIX** (see RR133, 134, --from Johs Bergh, Oslo, Norway 135/6)

In the Columbia matrix series survey by Tim Brooks (issue 134, page 7) it mentioned recordings within one matrix group 41000s done in among other places Kristana and Norway. Now, regarding Kristana! The capital of Norway once was called Christiania, around the period 1910-1925 it was usually written Kristiania. In 1925 it changed its name to Oslo.





REFER TO RR AUCTION PAGES RR 134

--from Chis Sheldon

--A few observations in issue 134 -

RECORD 552 - Children's record by a "CLAYTON COLLYER" - (was) this (the) Clayton Collyer, otherwise known as "BUD" Collyer, of recent TV quiz shows, who originated radio's "SUPERMAN" role??

RECORD 1454 - sung by "WENDELL HALL" - Here I am uncertain, as I DON'T know the YEAR of this recording- but (A) singer named Wendell Hall, a tenor, hosted radio's old "BAND OF AMERICA" series, OR "CAVALCADE OF AMERICA" OR "THE VOICE OF FIRESTONE"- not sure which - the same person NOW serves as a classical music announcer over WNYC-FM.

BEALE STREET SHEIKS Speed-up??!!

-- Query from Russ Shor, Phila., Penna.

I came into possession of Beale St. Sheiks Paramount 12518 "you shall" (20043-2)/"It's a good Thing" (20044-2).

According to Dixon & Godrich these titles are remakes of mx 4771-3 (you shall)/4772-2 (good thing). 4771 & 4772 were reissued on Biograph 12041 LP Mississippi/Beale St. Sheiks.

The question I have concerns 4771 which is obviously speeded up on the LP. The tempo on "You Shall" is about 1/3 quicker than 20043; Frank Stokes' voice is unnaturally high and the LP title lasts only 2:19. The 20043 version lasts 2:40.

Question: can anyone owning Para 12518 with mx 4771-3 tell me if the original is speeded up (hence the reason for the remake one month later) or was it Arni Caplan's goof in producing the album. The best way to tell is just time the record (remember: 2:19).

## PRE-GROOVED ZINC DISCS

The subject of Pre-grooved Zinc Discs for making instantaneous recordings on acoustical disc machines

--research from Michael Biel, Teaneck, N.J.

I am enclosing a zerox of the sleeves I have for these discs along with zerox copies of a couple of labels which fell off some of the discs. The shaded crescents on the labels are orange, and all the other printing is black on white. The printing on the Brilliant sleeve is black and on the Rekordo sleeve the printing is red. All of my samples are Rekordo. They are 6 inches in diameter and play about 1:20 at 78 and 2:00 at 50 r. p. m. I got them from a man who said that his father was the main Brunswick repairman in Chicago in the 20's. He thought they were from the early 20's. George Blacker has come up with two patent numbers for the discs assigned to Plaza Music Co. which date from 1922: 1444900 and 1421005. However, you will also note a zerox from Fen Johnson's biography of his father Eldridge where the use of pregrooved zinc discs in this manner is shown in 1897!

I am trying to pin down exactly when the first acetate-on-aluminum discs were developed. They were already in use in 1934 although sample from before 1936 are very scarce. George Saliba of Presto is most likely the man who first developed it in this country, but Arthur Gruber, son of Saliba's partner Morris Gruber, remembers that Pyral of France has something to do with it. In fact, some Europeans refer to acetate discs as Pyral discs, using the name as a generic name.

In the area of un-pregrooved instantaneous discs, the first type were bare aluminum which were embossed by a diamond stylus. This appeared in the late 1920's. Experiments were made on soft materials like celluloid and gelatin using both embossing and cutting. They were too flexible and celluloid at that time was made of the extremely dangerous nitrate compounds. In the early 30's someone got the bright idea to put a soft coating on sturdy aluminum and the modern acetate disc was born. I might add that glass was NOT used AT ALL until 1941 and the purpose for glass (AT FIRST) had NOTHING to do with the war shortages of aluminum. They just want a disc with less flexibility. I have detailed info confirming that last fact.

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# FILLING IN DISCOGRAPHICALLY (cont'd)

JUSSI BJÖRLING First Records and research on the COMEDIAN HARMONISTS and von EICHWALD labels

from Mats Elfstrom, Sweden

I want to express my thanks to the readers who have taken trouble to write about the Jussi Björling Columbias. To help these very kind people a little, here is a discography of the Björling Quartett:

Olle, Jussi and Gösta Björling vocal, David Björling piano or harmonium, unknown violin. (David Björling is the father of the famous boys.)

- (a) OLLE, JUSSI OCH / GÖSTA BJÖRLING / (Juvenile Trio) / Organ Accomp.
- (b) OLLE, JUSSI och / GÖSTA BJÖRLING / (Juvenile Trio) / Organ Accomp.
- (c) Olle, Jussi och Gösta Björling / (Juvenile Trio) / Violin and Piano Accomp.
- (d) Olle, Jussi och / Gösta Björling / Folk Song-Violin and Piano Accomp. / Juvenile Trio

## USA, 1920

- 85780; 1 Religious Song / Swedish / O HUR STILLA / COLUMBIA (US) E 4768 (a)
- 85781; 1 Swedish / Religious Song / I HIMMELEN / COLUMBIA (US) E 4691 (b)
- 85782; 1 Swedish / Religious Song / GUDS RENA LAMM OSKYLDIG / COLUMBIA (US) E 4691 (b)

## USA, 1920

- 85798; 2 Swedish / Religious Song / SOMMAR GLÄDGE / COLUMBIA (US) E 4547 (c,d)
- 85799; 2 Swedish / Religious Song / BARNDOMSHEMMET / COLUMBIA (US) E 4547 (c,d)
- 85800; 1 Religious Song / Swedish / PSALM NO. 4 / COLUMBIA (US) E 4768 (a)

The label texts have been exactly copied. The inspected records are those of Radio Sweden. The (d)-text is on a flag-label-Columbia, which shows that E 4547 - at least - had to be repressed.

The questions I asked are however still unanswered: no one with access to the Co-files has been kind enough to tell the date of the two sessions, or the location of the recordings.

COMEDIAN HARMONISTS Besides auction no 237 in issue 129 was the invitation "Research": The Comedian Harmonists was a German-Austrian vocal ensemble..

It was founded in 1927 by Harry Frommermann and was soon noted for the high quality of performance. The arrangements were made by Frommermann and they were often humorous and always excellent. The repertoire consisted of German folk lore and popular tunes besides classical songs. They recorded many records for the German Electrola label. In 1935 the group split. Some of the members were jews, and they had to leave Germany to escape the nazists. Frommermann engaged new members and the quintet toured England and France for a couple of years, until he emigrated to USA. In 1940 he tried to reform the ensemble in Los Angeles, but the wartime split the ensemble. He made a second attempt in 1947, and in 1948 he toured Europe with Fred Bixler, Murray Pollack and Harry Frohman (=Frommermann) tenors, Eric Collin bar, Otto Atkins bass and Jack Cathcart piano. I have no knowledge about any recordings made by this US-based ensemble. Did they make any?

Also here are two photos to illustrate the Hakim von Eichwald disco (RR129) (the Star record is also by him but under pseudonym "KARLSSONS BLA GOSSAR". I think it could be interesting for your readers to see how these strange labels looked.



# TR by D.Toborg

CONTINUING RESEARCH\*\* See 108 109 11 113/4 115 119/20 122 124 125/6 127 129/30 131 132 134 135/136

## 12" Transcriptions

All Shows listed below are "Live".

## Grand Old Op'ry Shows

- Show #108: (5-SM)(SO:2173) Side A  
Hillbilly Heaven
- #185: (SO:2588)  
Deck Of Cards  
Boll Weevil
- #189: (XTBV-101290-1A)(SO:2613) Side B  
Old Shorty  
Hillbilly Heaven
- #200: (XTBV-101705-1A)(SO:2719) Side A  
The Gallows Pole  
(XTBV-101706-1A)(SO:2720) Side B  
High Noon  
There's A New Moon Over My Shoulder
- #227: (XTBV-110089-1A)(SO:2875) Side A  
Take Him Fishing
- #246: (XTBV-110385-1A)(SO:2953) Side B  
Hillbilly Heaven
- #251: (XTBV-110404-1A)(SO:2962) Side A  
High Noon  
(XTBV-110405-1A)(SO:2963) Side B  
The Wayward Wind  
Take Him Fishing
- #259: (XTBV-110469-1A)(SO:2988) Side A  
High Noon

## Sound Of Country Music

- Program 3507: The Sounds Of Country Music (As performed and recorded at the Sales Executives Club, May 14, 1963 - Roosevelt Hotel, NYC. TR is host and is introduced by Gene Autry. There is a singing intro of TR by the Anita Kerr Singers.  
TR sings: High Noon  
(PNRM-4192-1S) / (PNRM-4193-2S)
- Program 5700: The Selling Sound Of Country Music (live recording CMA Show, Chicago Sales And Marketing Executives Club - Hotel Pick Congress, Chicago, June 7, 1965.  
TR sings: High Noon  
(SNRM-5700-2MA) / (SNRM-5700-2MB)

## US Air Force Country Music Time

- Series XI  
Disc 7  
Program 143: (14V37024-1 Pgm 143) Side A  
Theme: Boll Weevil  
The Working Man's Prayer  
Deck Of Cards  
Boll Weevil  
Theme: Wildwood Flower (Inst.)

Voice out: 14:04 Music out 14:59

Thanks go to Dave Kressley for transcription information listed above.

(To Be Continued)



# FILLING IN DISCOGRAPHICALLY (cont)

YOU CAN'T BE "PERFECT" (Re: RR 51/2)

-- from James O. Hibbits, Sylvania, Ohio

It was very pleasant talking to you January 7th. As I said, I enjoy your magazine very much. You were surprised that I had found any mistakes in the Perfect issue 51/52. The reason I found them can probably be attributed to putting toys together on X-mas eve, i.e., I've finally learned to read the directions.

The error occurs in a surprising manner, and that is, that on p. 6 an example is given of artists' credits on Perfect and Pathe. The surprising fact is that the example that the authors chose to cite is not in agreement with the listing. What is more, the California Ramblers are not even listed in the list of artists given on p. 44.

The foregoing can be made clear by the following:

1. In issue 51/52, p. 6, column 1, last paragraph, second last sentence: "Why Should I Cry Over You" appeared as by the California Ramblers on vertical Pathe 20839 - but as the "Golden Gate Orchestra" on Actuelle 020839 and on Perfect 14057.
2. On p. 14 appears the listing:  
14057 020839 n-69886 10/4/22 Golden Gate Orch.\*
3. On p. 12:  
Column 5. Artist credits. The credit listed is for the Perfect issue. If the Pathe credit is the same, the Perfect credit is followed by \*. If the Pathe credit differs, the \* is followed by a number. These numbers are listed at the end of the compilation.

Thus, according to the directions on p. 12 as to how to understand the listings, the Golden Gate Orchestra is the artist on both Perfect and Pathe. However, according to the example cited on p. 6, column 1, last paragraph, the Golden Gate Orch. is the artist on Perfect and the California Ramblers is the artist on Pathe. Add to this the fact that the California Ramblers are not even listed on p. 44, and you have the peculiar circumstance that, in an effort of this magnitude, an example chosen to illustrate the artist variation on the two labels does not coincide with the catalog listing.

Thus, p. 12 should read:  
14057 020839 n-69886 10/4/22 Golden Gate Orch. \*62; and \*62 - California Ramblers should be added to the list on p. 44.

In addition to the above, there is no explanation on p. 12 as to the case when there is no asterisk following the credit, such as on p. 19:

14216	036035	n-105044 -	Max Terr and His Orch.
B	3/24 t	n-70259 -	Casino Dance Orch.
14217	036036	n-105047 -	Lanin's Arcadians
B	3/24 t	n-105024 -	M. LoScalzo & His Instr. Qt.
or, on p. 18			
B	10/23 t	n-70269 -	Nathan Glantz & His Orch.
or, on p. 31			
6/27 dB	6/27 d	107380 -	The Virginia Creepers (R30) (V-SL)

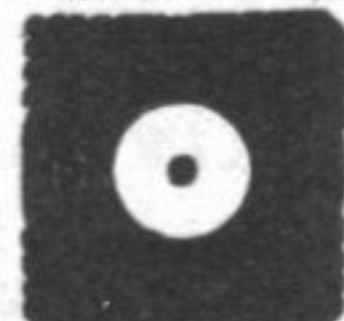
These minor criticisms should certainly not detract from the value of a monumental research effort, and have only been submitted for the sake of completeness at your request.

## HIGH SOCIETY and SOUSA

--more from James O. Hibbits

Several years ago there appeared in various issues of your magazine a running commentary on the composers of High Society. Most of us are familiar with Picou's clarinet solo as it has appeared on various records. I read someplace that Picou took this solo from the piccolo part of a Sousa March. Does anyone know whether this is true, and if so -- what is the name of Sousa's composition? Furthermore, does the clarinet part appear in any of the copyrighted versions referred to earlier. I'd appreciate hearing from anyone who can shed some light on these questions.

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## COLUMBIA Custom Recordings of the 20s (cont'd from RR 129/30)

The C.M.A. GOSPEL QUINTET PHONOGRAPH RECORDS

from Robert Connolly, San Luis Obispo, Calif.

I'm enclosing a Xerox which might be of value to one of your researchers. Picked up the book. Here is a reproduction of the last page in

"Gospel Quintet Songs"

published by

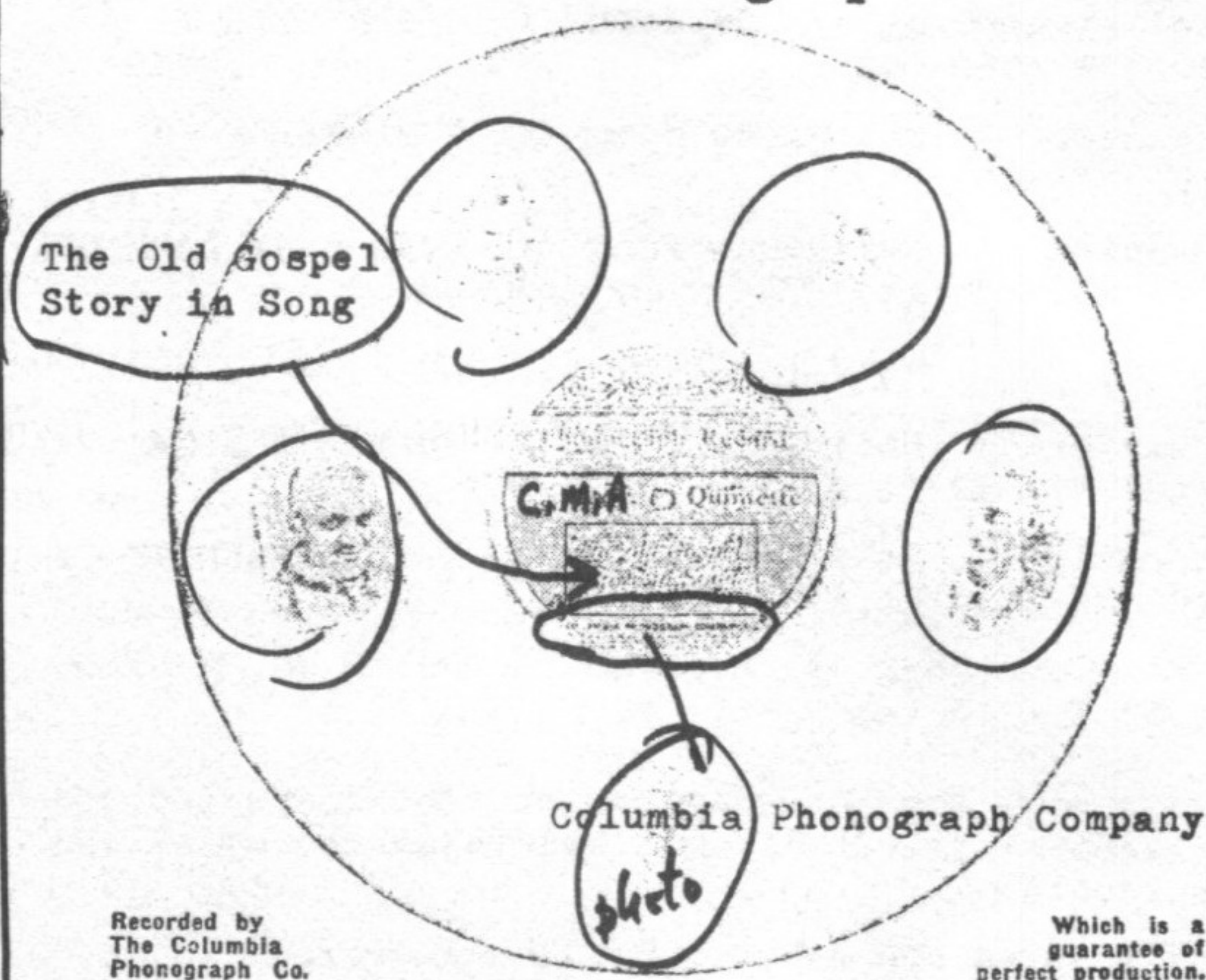
THORO HARRIS

512 Campbell Ave.

Chicago, Ill.

Book contains a total of 229 spirituals and gospel songs ... No date! But examination indicates it was published in 1928-29 since that is the latest copyright date shown for some of the songs, many credited to Thoro Harris.

## C. M. A. Gospel Quintet Phonograph Records



Recorded by  
The Columbia  
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"Saved to Serve in Song"

F. H. LACY, 1st Tenor S. R. JONES, 2nd Tenor  
H. D. HODGES, 1st Bass A. E. TALBERT, 2nd Bass  
J. W. PARKER, 3rd Tenor and Leader

### LIST OF RECORDS

- |                                  |  |
|----------------------------------|--|
| 101 It's Real.                   | 108 The Eastern Gate.                      |
| The Royal Telephone.             | Walk In Jerusalem Just Like                |
| 102 He's Coming Back Again.      | John                                       |
| Hallelujah Side.                 | 109 Don't Turn Him Away.—Duet.             |
| 103 I'm Glad That Jesus Won.     | My Soul Is a Witness for My                |
| How They Crucified My Lord.      | Lord.                                      |
| 104 Hide You In the Blood.       | 110 I Am With You.                         |
| Good-by, Pharaoh.                | Wheel, O Wheel.                            |
| 105 I Couldn't Hear Nobody Pray. | 111 So May You.                            |
| Duet, We Shall Shine As the      | Jesus Will.                                |
| Stars.                           | 112 The Hornet Song.                       |
| 106 Preacher on the Fence.       | Cross, Crown and Throne.                   |
| 107 Serving the Lord In My Weak  | 113 Jesus Remembers You.                   |
| Way.                             | Shine for Jesus.                           |
| Standing In the Need of          | 114 The Radio Song.—Grumblers.             |
| Prayer.                          | 115 The Devil's No Relation.—Calling Thee. |

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Thank you,  
Len Kunstadt for RR